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CHURCH MUSIC.

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Collection of Psalm and hymn tunes ...

A COLLECTION

OF

PSALM AND HYMN TUNES, CHANTS, ANTHEMS, AND SENTENCES,

ORIGINAL AND SELECTED,

FROM THE BEST STANDARD COMPOSERS:

ADAPTED

FOR THE USE OF THE PROTESTANT EPISCOPAL CHURCH IN AMERICA,

AND FOR CONGREGATIONS OF OTHER DENOMINATIONS,

AS WELL AS FOR SOCIETIES AND SCHOOLS

BY H. W. GREATOREX,

ORGANIST AND DIRECTOR OF THE MUSIC IN CALVARY CHURCH, NEW YORK.

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PREFACE.

THE Editor of this work trusts that the following pages will be found generally useful in the service of the church. His aim has been to furnish good music, rather than light, frivolous melody—to restore, as nearly as practicable, the old standard tunes and chants to their original harmonies, while, in the selection of the new, he has endeavored to avoid vulgarity, or straining after effect.

He flatters himself that the large number of chants will be found acceptable, for even where chanting is not practiced, hymns in metre, of four lines in each stanza, may be sung to almost all of the double chants, thus giving nearly one hundred new tunes if required.

He would recommend to those in favor of congregational singing, to use the same words to the same tunes, invariably, and in a short time the association between the words and the music will enable the congregation to sing most of the tunes.

It will be observed that the time marks are omitted throughout the whole work, as the space they usually occupy more than compensates for their loss. Marks of expression are also avoided—the character of the words sufficiently indicating the sentiment of the music to which they are attached.

A SHORT CATECHISM

ON THE ELEMENTS OF MUSIC.

PART I.

RHYTHM.

CHAPTER I.

QUESTION. What is a musical sound or tone?

ANSWER. A sound produced by the vibration of any sonorous substance,—as, a bell, an organ pipe, a string, wire, or reed; or by the human voice, &c.

Q. What distinct properties has every pure musical tone?

A. It may be long or short, high or low, loud or soft.

Q. Into how many departments, then, may the elementary principles be divided?

A. Three.

Q. What is the first?

A. *Rhythm*—treating of the length of tones.

Q. What the second?

A. *Melody*—relating to the pitch of tones.

Q. What the third?

A. *Expression*—determined by the loudness of tones.

CHAPTER II.

Q. Does not the performance of a piece of music occupy a certain portion of *time?*

A. Yes.

Q. Must that time be divided?

A. Yes, into equal parts, called *Measures.*

Q. By what character are the measures separated

A. By a *Bar.*

Q. Are measures divided?

A. Yes, into parts of measures.

Q. When a measure is divided into two parts, what is it called?

A. *Double Measure.*

Q. How is it accented?

A. On the first part.

Q. Can you illustrate it by an example in words?

A. Ho-ly, | Fa-ther, | Mighty, | Spirit. |

Q. What is a measure of three parts called?

A. *Triple Measure.*

Q. How accented?

A. On the first part,—as, Trinity, | Unity. |

Q. What is a measure of four parts called?

A. *Quadruple Measure.*

Q. How accented?

A. Strongly on the first, and slightly on the third,—as, Whensoever, | Powerfully. |

Q. What is a measure of six parts called?

A. *Sextuple Measure.*

Q. How accented?

A. On the first and fourth parts,—as, Infallibility, | Infinitessimal. |

Q. How must we mark the parts of measures in order to insure their equality?

A. By a motion of the hand, usually called *Beating time.*

Q. What motions or beats has Double time?

A. Two—Downward beat, and Upward beat.

Q. What Triple?

A. Three—Downward beat, Inward beat, and Upward beat.

Q. What Quadruple?

A. Four—Downward beat, Inward beat, Outward beat, Upward beat.

Q. What Sextuple?

A. Six—Downward beat, Downward beat, Inward beat, Outward beat, Upward beat, Upward beat.

CHAPTER III.

Q. How are the various lengths of sounds represented?

A. By differently shaped characters.

Q. Will you now beat Quadruple time?

(While the teacher sings *la* to each beat, at a convenient pitch, say F in the first space in the treble, the pupils count,)

A. Downward beat, inward beat, outward beat, upward beat.

Q. The sound I have just sung is therefore one beat long. How is it represented?

A. By a character made thus, called a *Quarter Note.*

Q. I will now sing a note as long as two beats. Will you beat time as before?

A. (Teacher singing *la.*) Downward beat, upward beat.

Q. How is this represented?

A. By a character shaped thus, called a *Half Note.*

Q. How is a sound as long as three quarters represented?

A. By placing a dot after the half note, thus, A dot after a note adds one half to its length.

Q. How is a sound as long as four quarters represented?

A. Thus, called a *Whole Note.*

Q. Are there any other notes in common use?

A. Yes. *Eighth Notes*, made thus, or tied together,

Sixteenth Notes, made thus, or tied together,

Thirty-second Notes, made thus, or tied together,

Q. When three notes are sung to one part of a measure, what are they called?

A. *Triplets,*—and are marked thus, or

Q. We are often required in music to beat a part, or parts, of a measure,—or a whole measure, or a number of measures,—in silence. What characters are used to denote this?

A. Certain characters, called *Rests*, which correspond in length to the notes from which they receive their names.

Q. How many are in common use?

A. The *Whole Rest*, made thus . *Half Rest*, . *Quarter Rest*, . *Eighth Rest*, . *Sixteenth Rest*, .

CHAPTER IV.

Q. Are there any varieties of measure?

A. Yes.

Q. How obtained?

A. By the use of different notes on each part of the measure.

Q. If the parts of Fourfold measure are quarter notes, what is it called?

A. *Four-four Measure*, and is marked thus, $\frac{4}{4}$ or **C** It is also called *Common Time.*

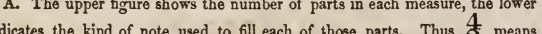
Q. What do the figures at the commencement of a piece of music indicate?

A. The upper figure shows the number of parts in each measure, the lower indicates the kind of note used to fill each of those parts. Thus $\frac{4}{2}$ means four half notes in each measure. $\frac{3}{4}$ means three quarters in each measure. $\frac{3}{2}$ three halves. $\frac{6}{8}$ six eighths, &c.

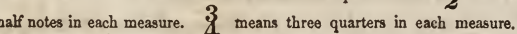
Q. What varieties of time are in common use?

A. In Double Measure.

In Triple Measure.



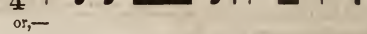
In Sextuple Measure.



Q. Is it necessary that the same kind of notes should be used in each measure?

A. No. Different notes may be used, but the value must not exceed the primitive notes, as,—

or,—



PART II.

MELODY.

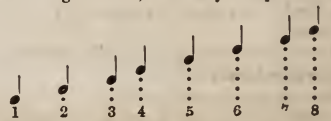
CHAPTER V.

Q. Of what does *Melody* treat?

A. Of the pitch of sounds.

Q. What is that series of sounds, called the *Scale?*

A. A succession of eight sounds, which may be represented as follows:

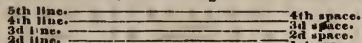


Q. How do we designate the sounds of the scale?

A. By numerals.

Q. How is the scale written?

A. On five horizontal lines, called a *Staff*.



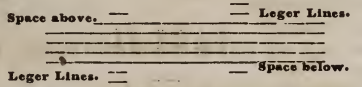
and on the spaces between those lines.

Q. What is each line and space called?

A. A degree. A staff contains nine degrees,—five lines and four spaces.

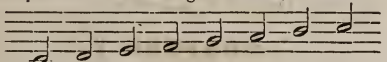
Q. If more than nine degrees are wanted, what is used?

A. The spaces above and below the lines, also additional lines, called *Leger*, or *added lines*.



Q. We will place *one* on the first leger line below,—how are the rest placed?

A.



Q. When the scale is thus written, what name do we give *one*?

A. *Do.* (Pronounced Doe.)

Q. What, *two*?

A. *Re.* (Ray.)

Q. What, *three*?

A. *Mi.* (Mee.)

Q. *Four*?

A. *Fa.* (As fa, in father.)

Q. *Five*?

A. *Sol.* (Sole.)

Q. *Six*?

A. *La.* (A, as in father.)

Q. *Seven*?

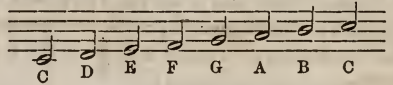
A. *Si.* (See.)

Q. *Eight*?

A. *Do*, again.

Q. Have they any other names?

A. They are also named from the first seven letters of the alphabet; but, as *one* is placed on the first added line below, we must commence with C.



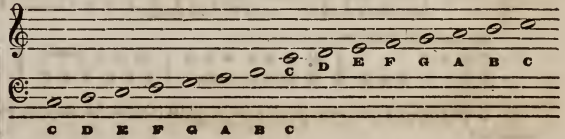
CHAPTER VI.

Q. What characters are used to determine the names of the degrees of the staff?

A. *Clefs*,—the *Treble*, or *G Clef*, and the *Bass*, or *F Clef*, the Treble Clef fixes G upon the second line of the staff; the Bass Clef fixes F on the fourth line of the staff.

Q. Is then the F on the fourth line on the bass staff only one note below the pitch of the G on the second line of the treble staff?

A. No. It is nine tones lower in pitch,—for example:—



The male voices generally sing in the bass clef, and the female in the treble. The treble clef is also used for the tenor,—the voices singing eight tones, or an octave below the real pitch.

CHAPTER VII.

Q. Is there any term for expressing the distance of one tone to another?

A. The distance or step from one tone in the scale to another is called an *Interval.*

Q. Of what intervals is the scale composed?

A. Of whole tones and half tones.

Q. In what order?

A. From one to two, and from two to three, are whole tones; from three to four a half tone; from four to five, from five to six, and from six to seven, are whole tones; and from seven to eight a half tone.

Q. When we have learned to sing the scale in regular progression, what should we do next?

A. We should learn to strike each sound separately, or in connection with any other sound.

Q. How ought we to commence?

A. By learning the perfect intervals,—as the third, fifth, and eighth, and determining the imperfect intervals,—as the second, fourth, sixth, and seventh, from them.

Q. How can we fix in our minds the interval of the third?

A. By singing 1, 2, 3,—1, 3,—1, 3,—1, &c.

Q. How the fifth?

A. By singing 1. 2. 3, 4, 5,—1, 5,—1, 5,—1, &c.

Q. How the eighth?

A. Sing 1, 2, 3, 4, 5, 6, 7, 8.—1. 8,—1, 8,—1, &c.

Q. What is the best method to fix these intervals in the memory?

A. Sing in the following order:—

1 3 5 8	3 1 5 8	5 1 3 8	8 1 3 5
1 3 8 5	3 1 8 5	5 1 8 3	8 1 5 3
1 5 3 8	3 5 1 8	5 3 1 8	8 3 1 5
1 5 8 3	3 5 8 1	5 3 8 1	8 3 5 1
1 8 3 5	3 8 1 5	5 8 1 3	8 5 1 3
1 8 5 3	3 8 5 1	5 8 3 1	8 5 3 1

Q. How can we strike seven correctly?

A. Sing one, then think of eight, and sing the next sound of the scale below it. Seven naturally leads to eight.

Q. How can we strike four?

A. Sing 1, then think of 3, and sing the next sound above it. Four naturally falls to three.

Q. How can we strike two?

A. 1 or 3 will serve as a guide to 2; as 5 will to 6.

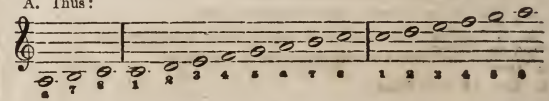
CHAPTER VIII.

Q. As the human voice is capable of producing sounds higher and lower than the eight sounds of the scale, how can we represent those tones?

A. When we sing above eight, we consider eight as one of a scale above, and when we sing below one, we think of one as eight of a new scale below.

Q. How can we write this?

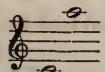
A. Thus:



Q. Into how many classes is the human voice generally divided?

A. Into four,—*Treble* or *Soprano*, *Alto*, *Tenor*, and *Bass*.

Q. What is the usual compass of each class?

A. The Bass from F to C, the Tenor from C to G, or the Alto from G to C, or and the Treble from C to A, 

CHAPTER IX.

Q. The *Natural* (or *Diatonic*) *Scale* consists of five tones and two semitones. Can the tones be divided?

A. Between any two sounds a tone distant from each other,—as from one to two, another sound may be sung.

Q. What is that scale termed which consists of semitones only?

A. The *Chromatic Scale*.

Q. How are these semitones obtained?

A. Either by elevating the lower, or depressing the upper, of the two sounds.

Q. What is the sign of elevation?

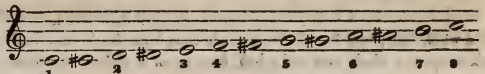
A. A ♯ (*Sharp*) placed before the note.

Q. What is the character used to depress a note?

A. A ♭ (*Flat*) placed before the note intended to be lowered.

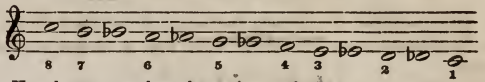
Q. What character is usually employed in ascending?

A. The sharp,—thus,



Q. Which is used mostly in descending?

A. The flat,—thus,



Q. How do we name these chromatic tones?

A. In speaking of them by numerals we say, sharp one, sharp two, flat four, &c.; by letters, C sharp, D flat, &c. By syllables, the termination of the syllable appropriated to the natural note is changed,—for the sharps to *i* (pronounced ee,) as, *do, di,—re, ri,—fa, fi,—sol, si,—la, li*. For the flats to *e*. (pronounced as a, in late,) as *si, se,—la, le,—sol, se,—mi, me*, &c.

Q. If a note has been sharped or flatted, how is it restored?

A. By a ♮ (*Natural*) placed before it.

Q. What are these characters called when they occur in a piece of music?

A. *Accidentals*.

Q. Does an accidental affect a note throughout the whole piece?

A. No,—only throughout the measure in which they occur. A bar destroys their effect.

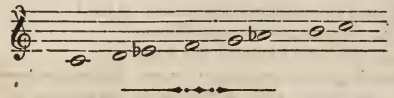
CHAPTER X.

Q. Is there any other scale besides the Diatonic and Chromatic?

A. Yes,—there is the *Minor Scale*.

Q. How is that formed?

A. From one to two a whole tone, from two to three a half tone, from three to four a whole tone, from four to five a whole tone, from five to six a half tone, from six to seven a whole tone and a half, from seven to eight a semitone:—



CHAPTER XI.

Q. We have hitherto taken C as *one* of the scale, or as the *key note*. As the scale is then said to be in its natural position: can any other note be taken as the key note, or tonic?

A. Any other note may be taken as one of the scale, from which note the scale derives its name,—as, the scale or key of G, the key of D, &c.

Q. When any other letter than C is taken as the tonic, what is said of the scale?

A. It is transposed.

Q. In transposing a scale, what is of the utmost importance?

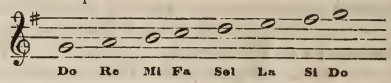
A. To preserve the order of the intervals.

Q. If we take G (the fifth of the scale) as the tonic, how can we preserve the order of the intervals?

A. The intervals will be all correct till we come to F, the fourth of the old, and the seventh of the new scale, when, as there must be a whole tone between 6 and 7, and a semitone between 7 and 8, we must make F sharp by placing a ♯ before it.

Q. Is this character to be placed before every F?

A. No. It is placed at the commencement of the line, and affects all the Fs in the piece. It is then called the *Signature*. The signature of the key of G is therefore one sharp.



Q. How much higher than the key of C is that of G?

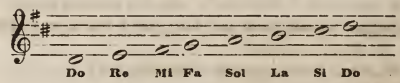
A. A fifth higher, or a fourth lower,—as a fifth above, and a fourth below, is the same thing.

Q. What is the next regular transposition by sharps?

A. The fifth of the scale of G:—D. But as, if we continued the scale upwards, it would take it out of the range of the voice, we will write D on the space below the lines.

Q. What note must we sharp in order to preserve the order of intervals?

A. The fourth of the old scale, C, which becomes the seventh of the new key.



Q. What is the signature of the key of D?

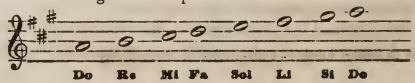
A. Two sharps.

Q. What is the next regular transposition by sharps?

A. A — being the fifth of the key of D.

Q. Is the same rule followed as in the previous transpositions?

A. Yes. The fourth of D is made sharp, and becomes the seventh of A,—the signature of A being three sharps.



Q. What is the next regular transposition by sharps?

A. E—the fifth of the scale of A. And by following the same rule, and sharping D, (the fourth of the key of A,) which becomes the seventh of the new scale, we make the signature of the key of E to be four sharps.

Q. What keys are the next in order?

A. B:—five sharps. F♯:—six sharps. C♯:—seven sharps, &c. But as these are seldom used, and follow the same rule, there is no necessity to proceed further.

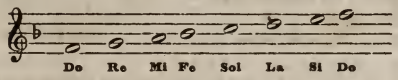
CHAPTER XII.

Q. We will now take F (the fourth of the natural scale) as the key note. What note must we alter to preserve the proper order of intervals?

A. We must flatten the seventh of the scale of C—which becomes the fourth of the key of F—in order to make the intervals correct: as there must be a semitone between three and four, and a whole tone between four and five.

Q. What will be the signature of the key of F?

A. One flat.

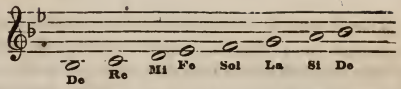


Q. What is the next regular transposition by flats?

A. The fourth of the scale of F, which will be B flat.

Q. How do we transpose the scale into the key of B flat?

A. We must flatten E, the seventh of the key of F, the fourth of the new scale of B flat,—which therefore will have as its signature two flats.

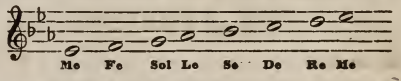


Q. What is the next regular transposition by flats?

A. E flat, the fourth of the key of B flat.

Q. How is the scale transposed into E flat?

A. According to the same rules as before. Flatten the seventh of the old key, which becomes the fourth of the new, and the signature will be three flats.



Q. What are the next keys in succession?

A. A♭:—four flats. D♭:—five flats. G♭:—six flats, &c., which all follow the same rules for transposition.

CHAPTER XIII.

Q. The key is frequently changed, (transposed,) during the performance of a piece of music. What is that change called?

A. *Modulation.*

Q. What are the most common modulations?

A. From one to five, and from one to four.

Q. How is the modulation from one to five effected?

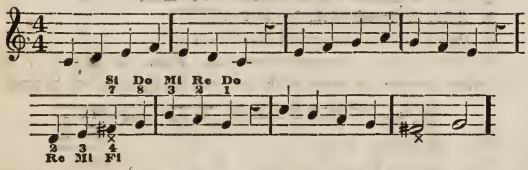
A. By sharping the fourth of the key, which immediately becomes the

seventh of a new key. A sharp seventh is called the leading note, as it leads to eight.

Q. Which is the note of modulation from any key to its fifth?

A. The sharp fourth.

EXAMPLE.



Q. When a modulation occurs, do we make any change?

A. The melodic relations of sounds, and often the syllables applied in solmization, must be changed according to the new key.

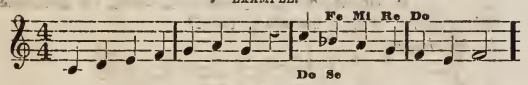
Q. How is the modulation from one to four effected?

A. By flatting the seventh of the key, which becomes the fourth of the new key.

Q. What is the note of modulation by fourths?

A. The flat seventh.

EXAMPLE.



Q. The examples have been given in the natural key of C. Are the same rules followed in other keys?

A. The same rule is applied in all the keys.

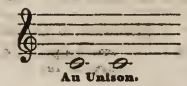
CHAPTER XIV.

Q. We have hitherto spoken of tones and semitones as intervals. Are there any others?

A. Yes. *Unisons*, *Seconds*, *Thirds*, *Fourths*, *Fifths*, *Sixths*, *Sevenths*, *Eighths*, or *Octaves*, besides others, which are now immaterial to our purpose.

Q. What is an unison?

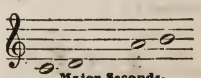
A. The unison, (though not strictly an interval, is treated as such in the theory of music,) is from one to one. In counting intervals, the note from which you begin to count is always reckoned as one.



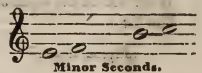
An Unison.

Q. What is a second?

A. A second is an interval from one letter to the next. If it includes a semitone, it is called a minor second; if a tone, a major second.



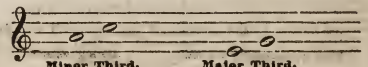
Major Seconds.



Minor Seconds.

Q. What is a third?

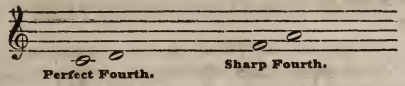
A. An interval from one letter to the next but one. If it includes a tone and a semitone, it is called a minor third; if two tones, a major third.



Minor Third. Major Third.

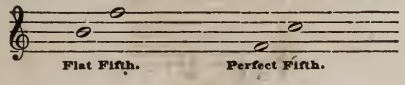
Q. What is a fourth?

A. From any one letter to the next but two. Including two tones and a semitone, it is a perfect fourth; if it includes three tones, a sharp fourth.



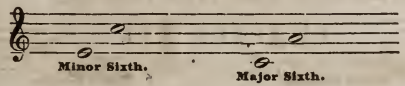
Q. What is a fifth?

A. An interval containing two tones and two semitones is a flat fifth; one including three tones and a semitone a perfect fifth.



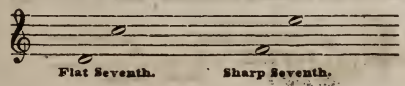
Q. What is a sixth?

A. An interval of three tones and two semitones is a minor sixth; one of four tones and a semitone a major sixth.



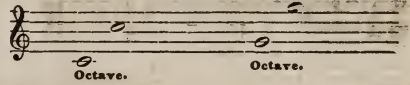
Q. What is a seventh?

A. An interval of four tones and two semitones is a minor, or flat seventh; of five tones and one semitone, a major, or sharp seventh.



Q. What is an octave?

A. All octaves are equal, including five tones and two semitones.



CHAPTER XV.

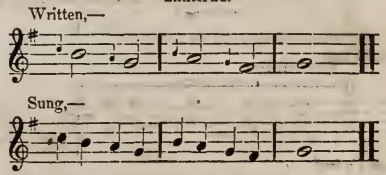
Q. What are *Passing Notes?*

A. When notes not properly belonging to the harmony are introduced, they are called Passing Notes.

Q. What is an *Appogiatura?*

A. When a passing note precedes the principal note, it is called an Appogiatura.

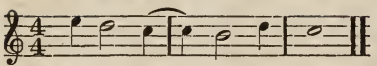
EXAMPLE.



Q. What is a *Syncope?*

A. When a note commences on an unaccented, and is continued on the accented part of a measure, it is said to be syncopated.

EXAMPLE OF SYNCOPATION.



Q. What is a *Tie?*

A. A Tie ⁀ is used to connect two notes together so that they become but one,—as in the above example. It is also used to show how many notes are to be sung to one syllable. It is used also to denote a Legato style of performance.

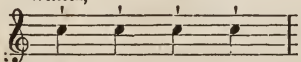
Q. What is the meaning of *Legato?*

A. When music is to be performed in a smooth, gliding manner, it is marked Legato.

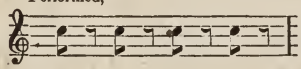
Q. What is *Staccato?*

A. When the notes are to be performed in a short, pointed, detached manner, it is said to be Staccato, and is generally marked thus,—

Written,—



Performed,—



Q. What is a *Pause?*

A. A Pause 𝄐 indicates that a note or rest is to be prolonged beyond its usual length.

Q. What is a *Repeat?*

A. Dots across the staff require the repetition of certain parts of the piece.

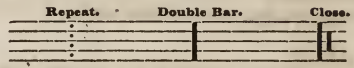
Q. What is the use of a *Double Bar?*

A. To indicate a division of the phrases of the piece.

Q. What is a *Close?*

A. A Close denotes the termination or end of a piece of music.

EXAMPLES.



PART III.

EXPRESSION.

CHAPTER XVI.

Q. What are the principal means of giving Expression to a piece of music?

A. The *Dynamic* degrees of force, and the appropriate delivery of the words.

Q. How many degrees of force are in common use?

A. Six:—*Pianissimo*, (*pp*) Very Soft; *Piano*, (*p*) Soft; *Mezzo Soprano*, (*mp*) Rather Soft; *Mezzo Forte*, (*mf*) Rather Loud; *Forte*, (*f*) Loud; *Fortissimo*, (*ff*) Very Loud.

Q. What is an "*organ tone*"?

A. A tone commenced, continued, and ended, with an equal degree of force.

Q. What is a *Crescendo?*

A. A tone commencing soft, and increasing in force to the end, is Crescendo, and is marked *Cres.*, or .

Q. What is *Diminuendo?*

A. A tone commenced loud, and diminishing to soft. It is marked *Dim.*, or .

Q. What is a *Swell?*

A. A tone partaking of the Crescendo and Diminuendo. It is designated thus,—

Q. What is *Sforzando?*

A. A single sound, struck suddenly and with force. It is marked *sf.* or *fz.* or >, or ∧.

Q. What is most essential in order to give expression?

A. To study attentively the character of the words; to deliver them with a distinct and clear articulation, duly emphasizing those words which require it; to preserve the vowel sounds in all their purity; to take breath at those places only in which you can pause while reading the words, and avoid equally the extremes of a tame, lifeless delivery, and ranting.

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GREATOREX'S

COLLECTION OF CHURCH MUSIC.

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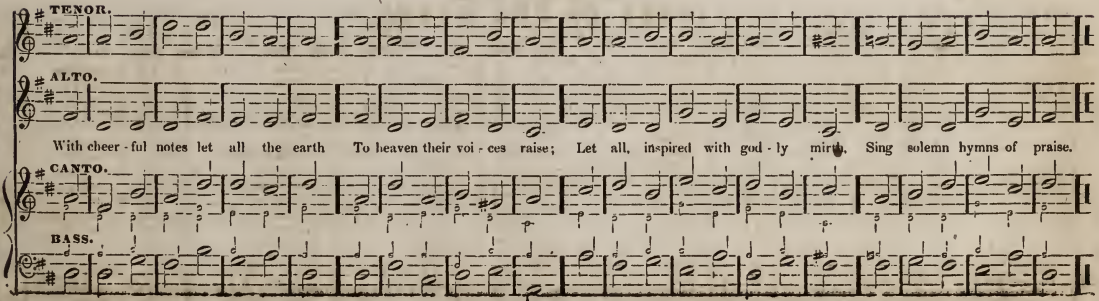

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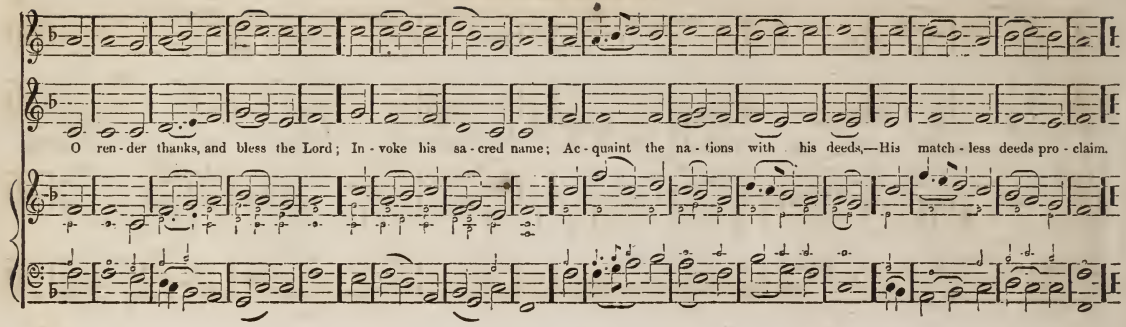

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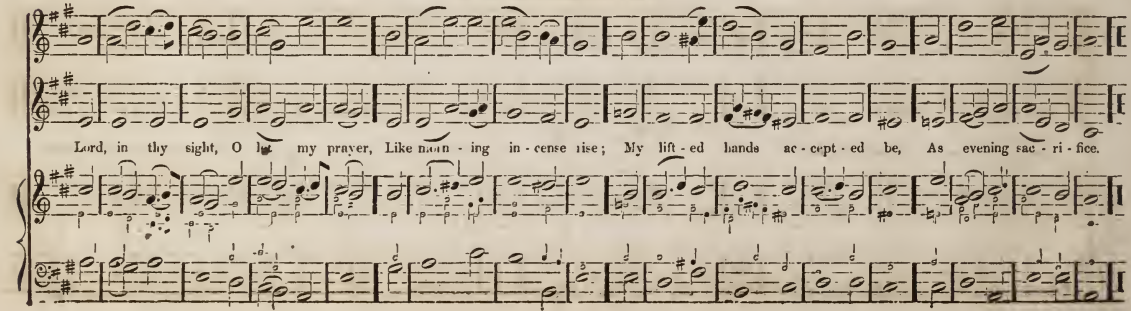
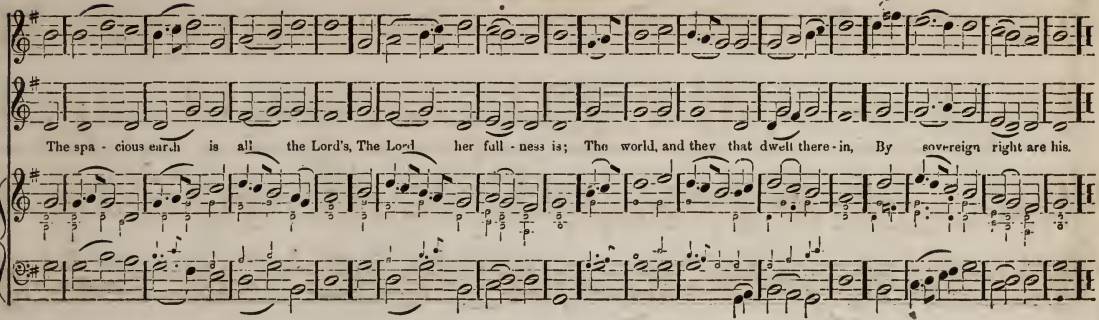


ST. MARTIN'S. C. M.



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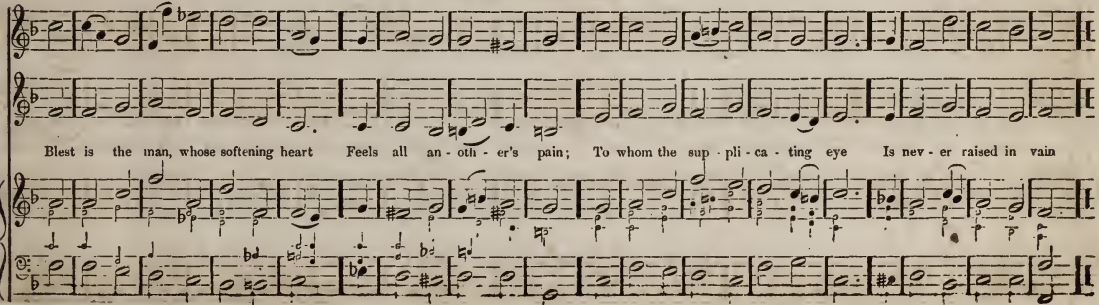

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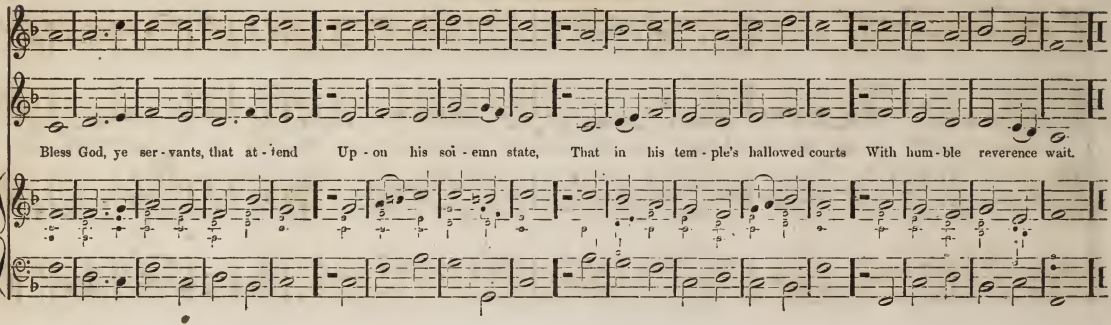

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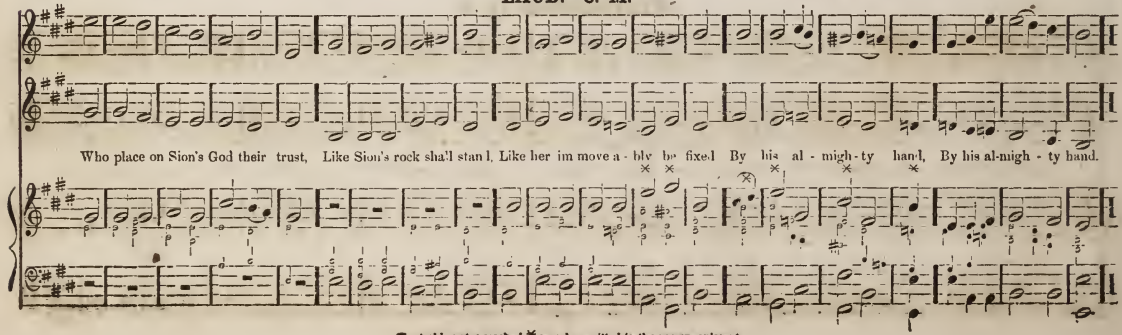
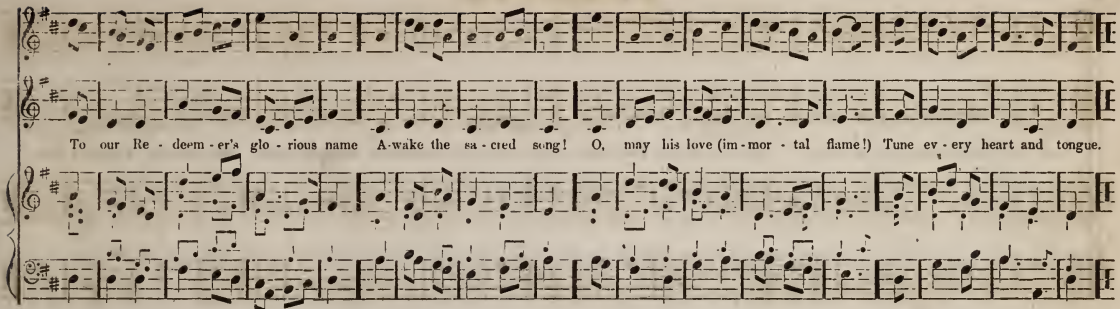
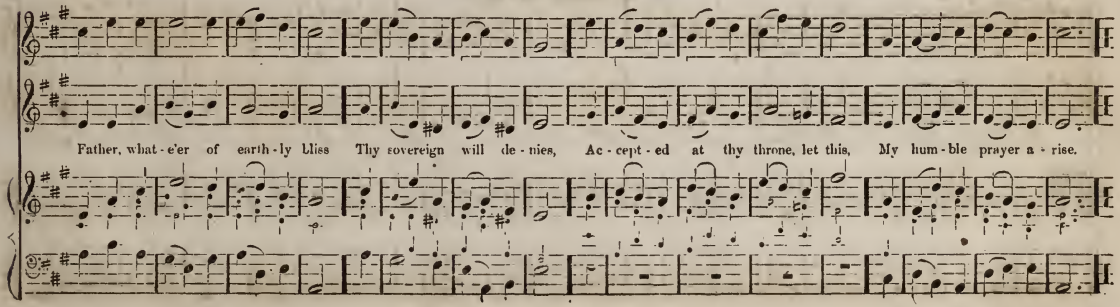


The treble notes marked × may be omitted in the accompaniment.

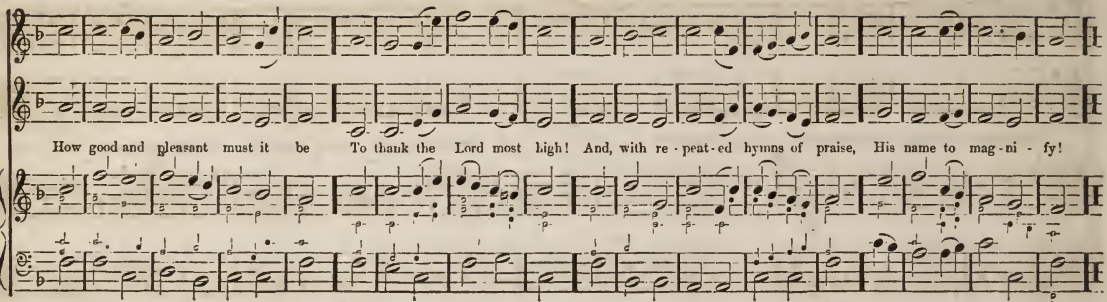
RANDAL. C. M.



CHESTERFIELD. C. M.



DITCHLING. C. M.



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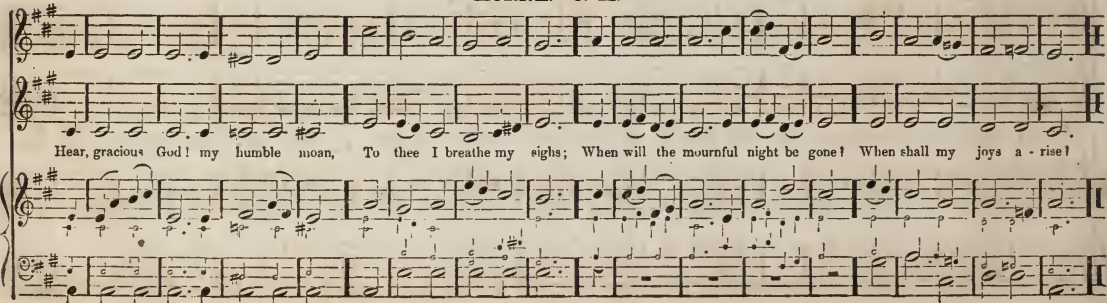
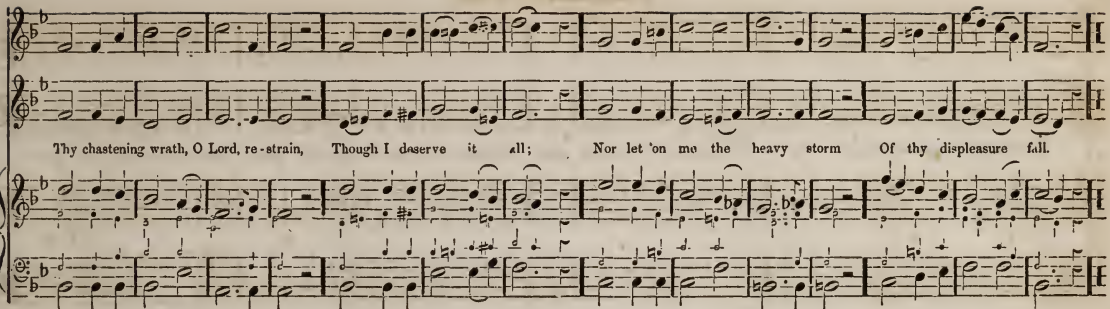
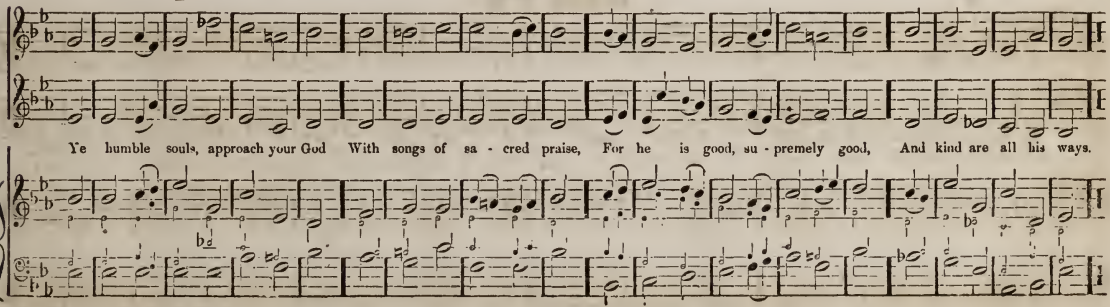


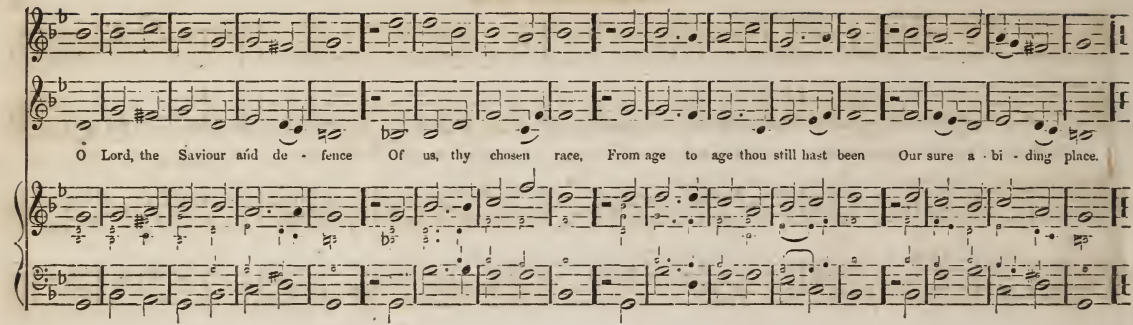
CRUCIFIXION. C. M.



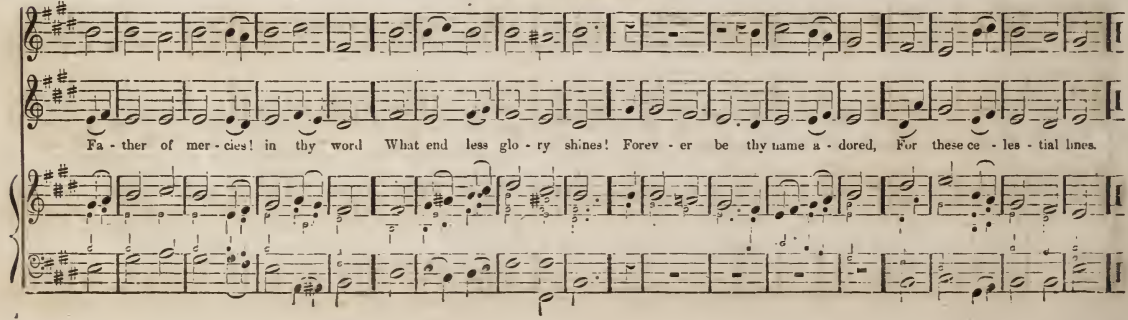
KEN. C. M.



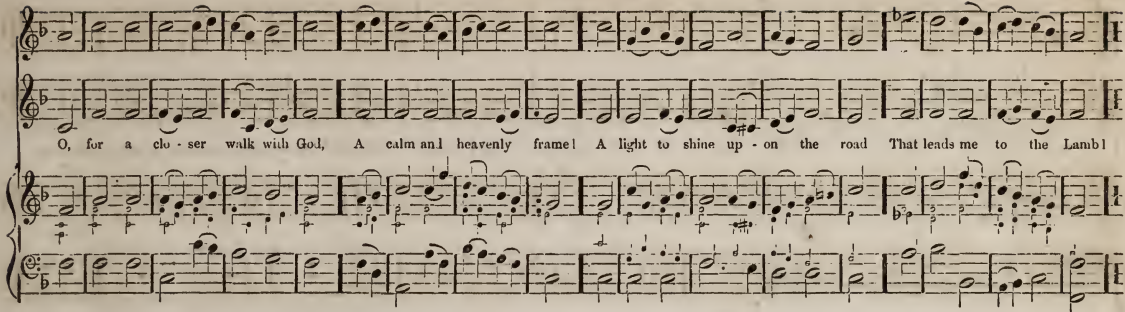
DOWLAND. C. M.



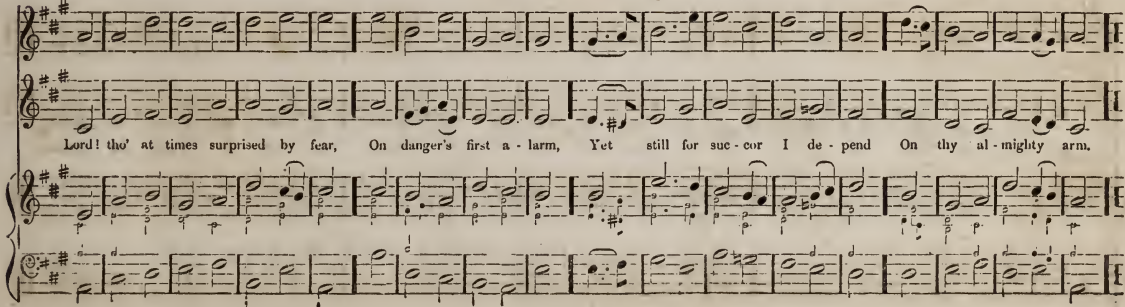
FROME. C. M.



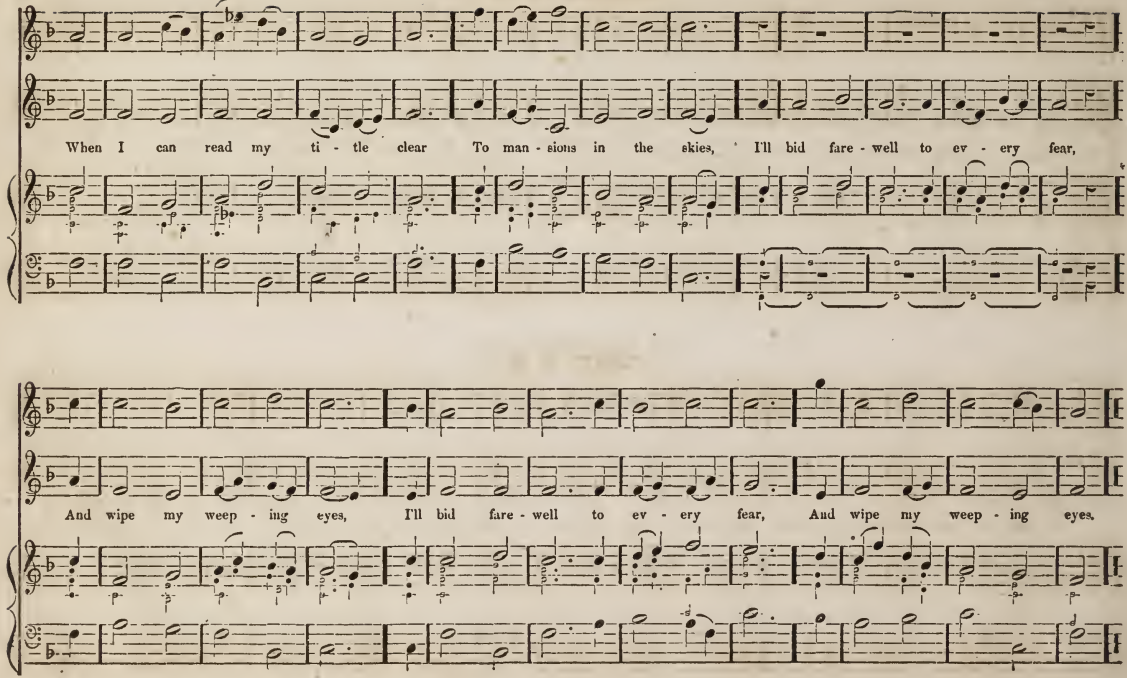
BELLEFIELD. C. M.

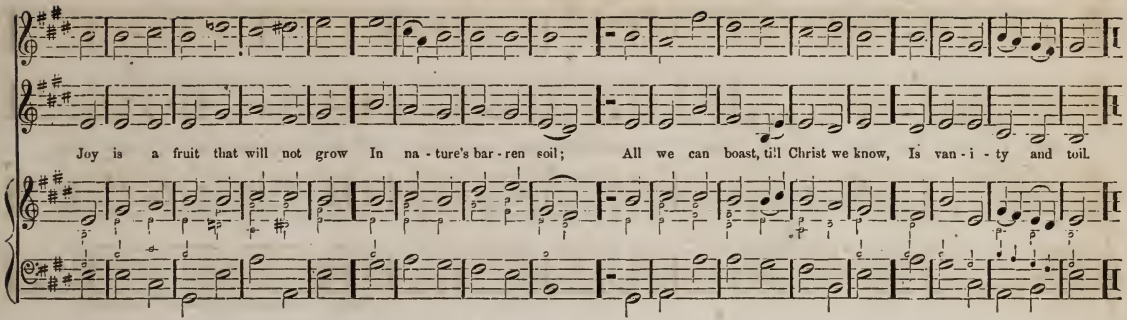


ST. CECILIA. C. M.

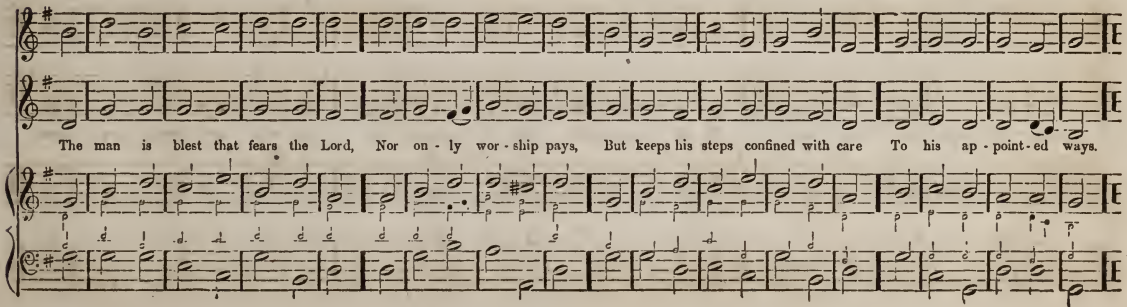


ARABIA. C. M.

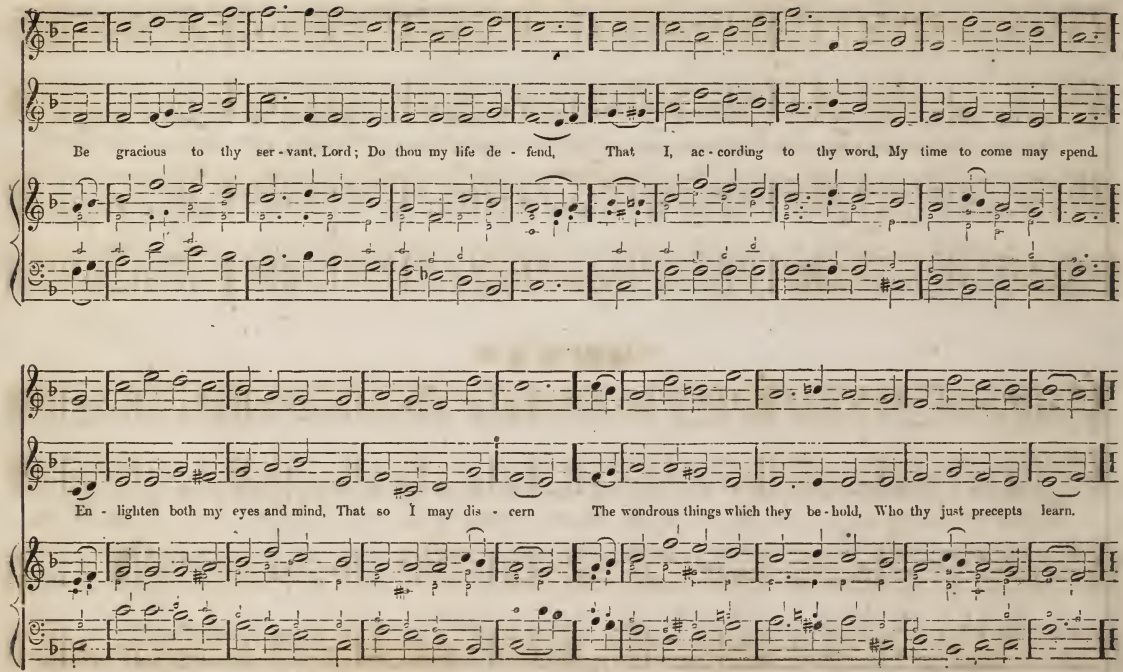

When I can read my ti - tle clear To man - sions in the skies, I'll bid fare - well to ev - ery fear,
And wipe my weep - ing eyes, I'll bid fare - well to ev - ery fear, And wipe my weep - ing eyes.

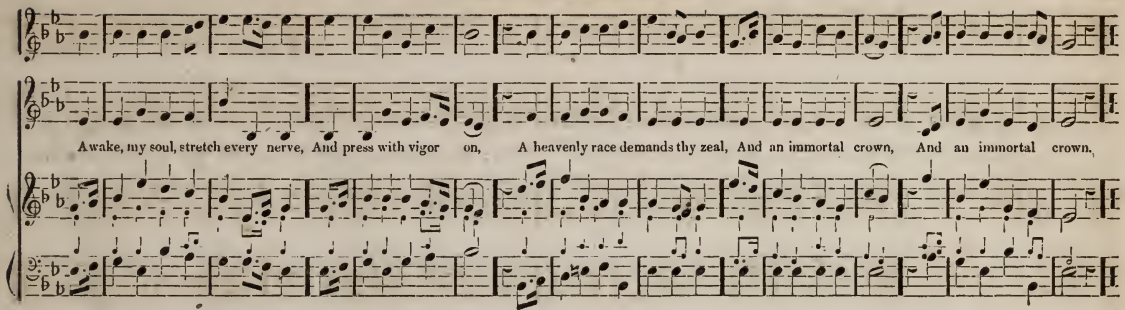

Joy is a fruit that will not grow In na - ture's bar - ren soil; All we can boast, till Christ we know, Is van - i - ty and toil.

YORK. C. M.

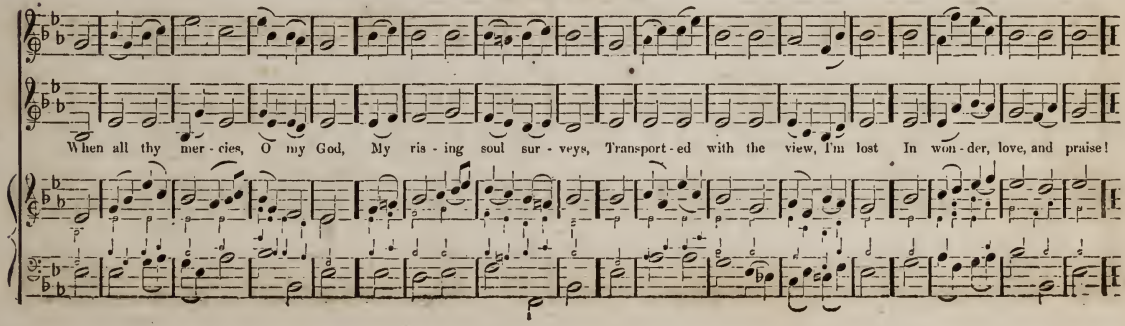

The man is blest that fears the Lord, Nor on - ly wor - ship pays, But keeps his steps confined with care To his ap - point - ed ways.

COLET. C. M. Double.

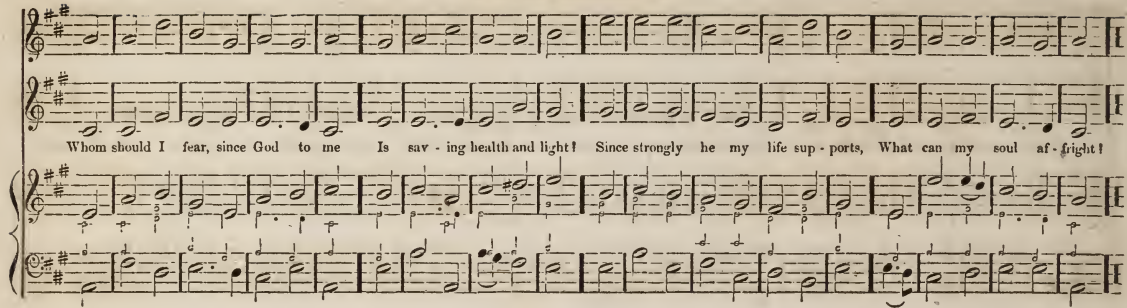



Awake, my soul, stretch every nerve, And press with vigor on, A heavenly race demands thy zeal, And an immortal crown, And an immortal crown.

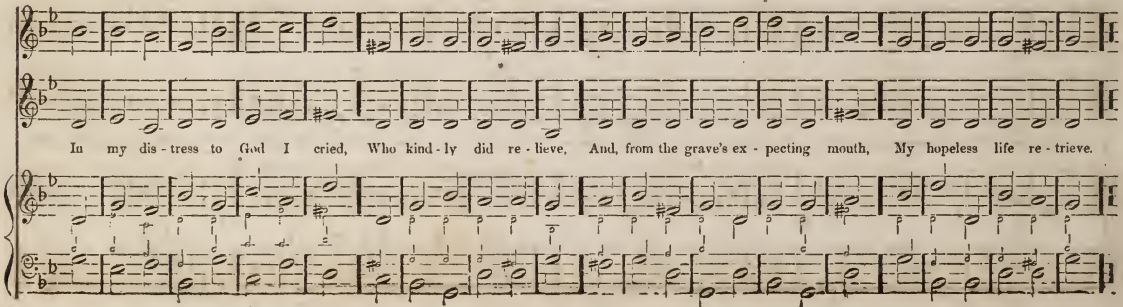
WARWICK. C. M.

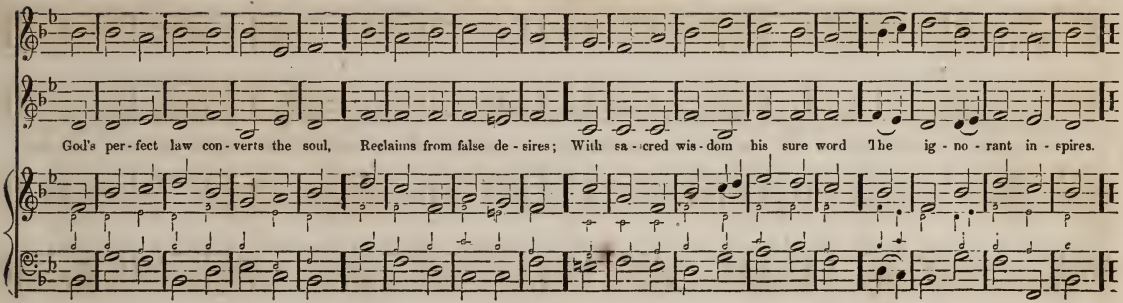

When all thy mer - cies, O my God, My ris - ing soul sur - veys, Transport - ed with the view, I'm lost In won - der, love, and praise!

ST. MAGNUS. C. M.

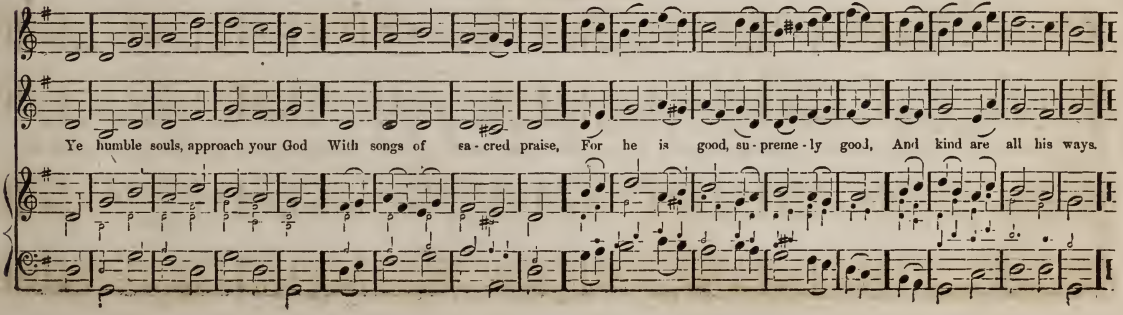


COUPAR. C. M.

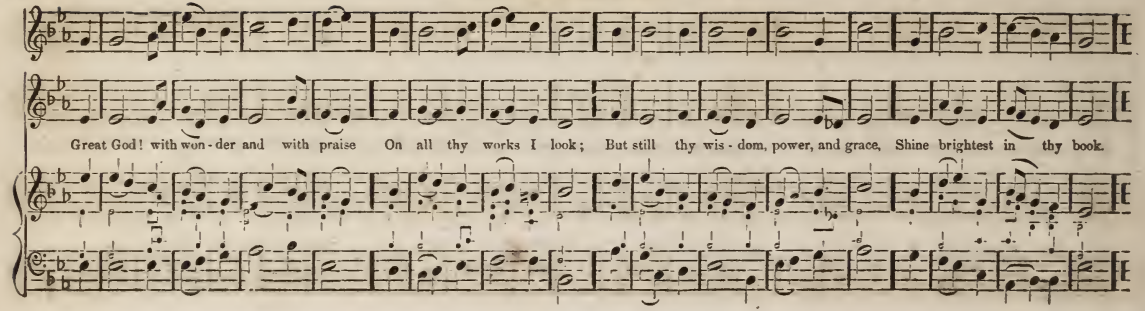



God's per-fect law con-verts the soul, Reclaims from false de-sires; With sa-cred wis-dom his sure word The ig-no-rant in-spires.

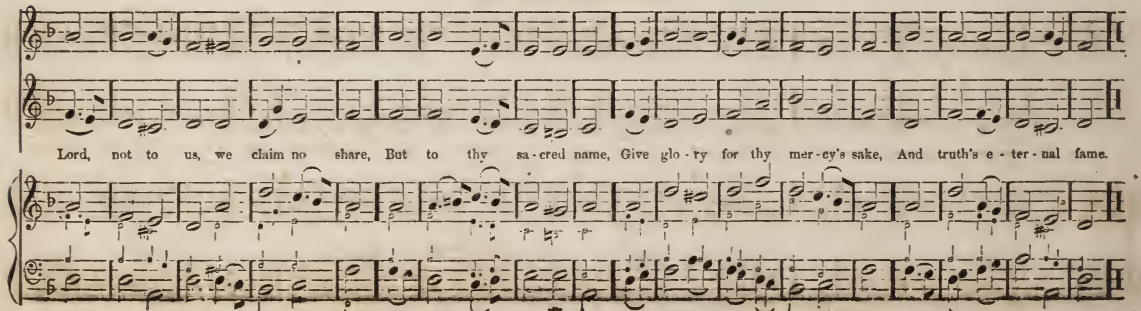
MEDFIELD. C. M.


Ye humble souls, approach your God With songs of sa-cred praise, For he is good, su-preme-ly good, And kind are all his ways.

TURNHAM GREEN. C. M.



BANGOR. C. M.



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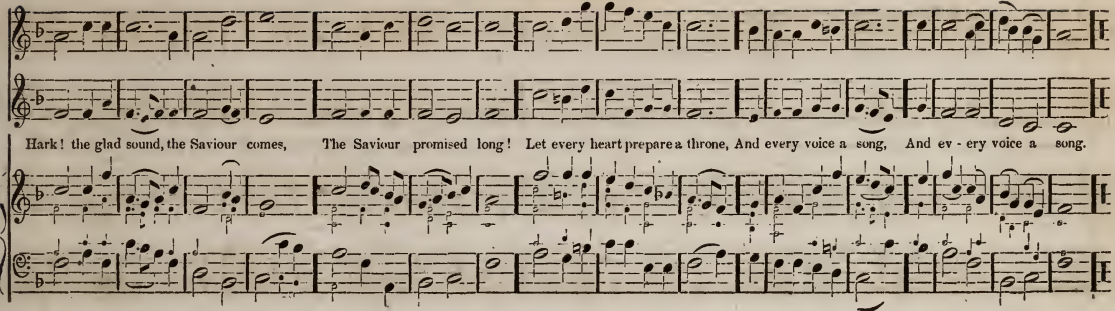
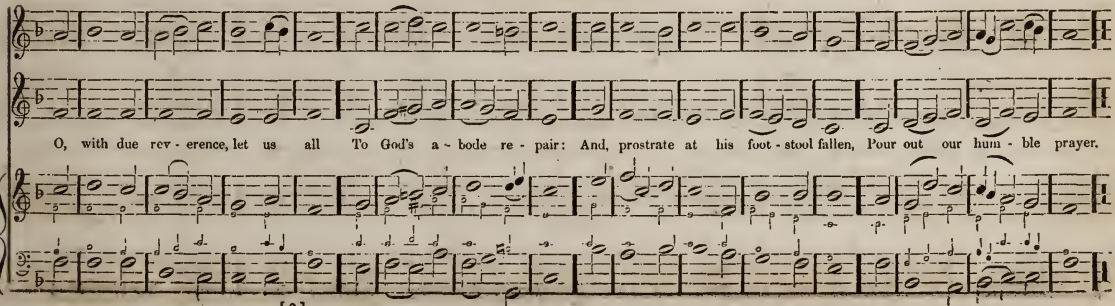


REPTON. C. M.



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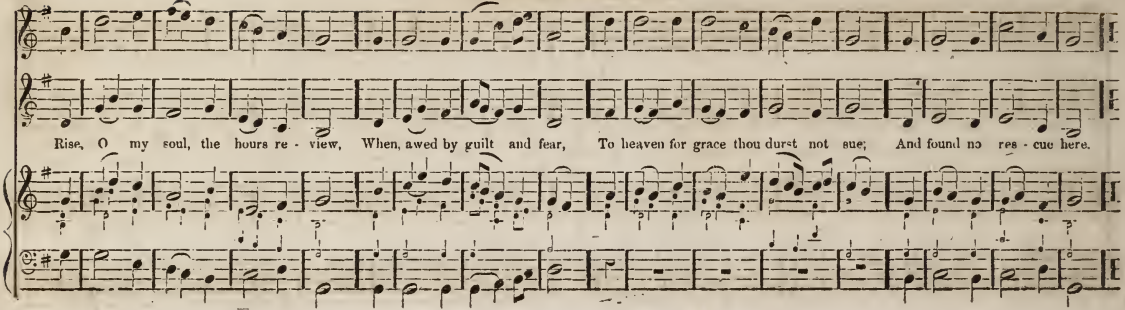
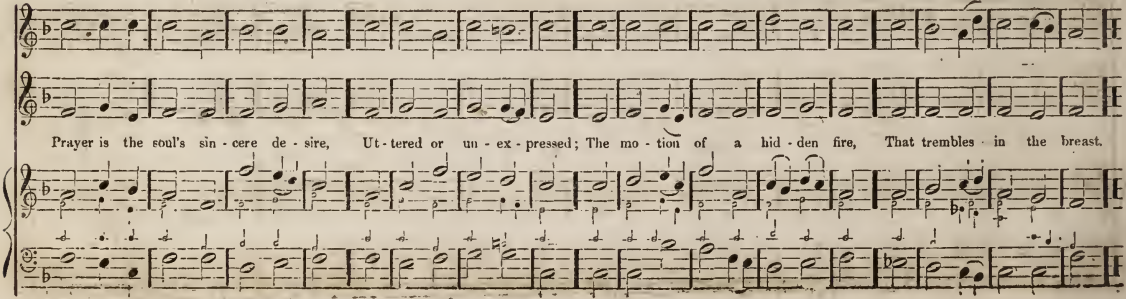
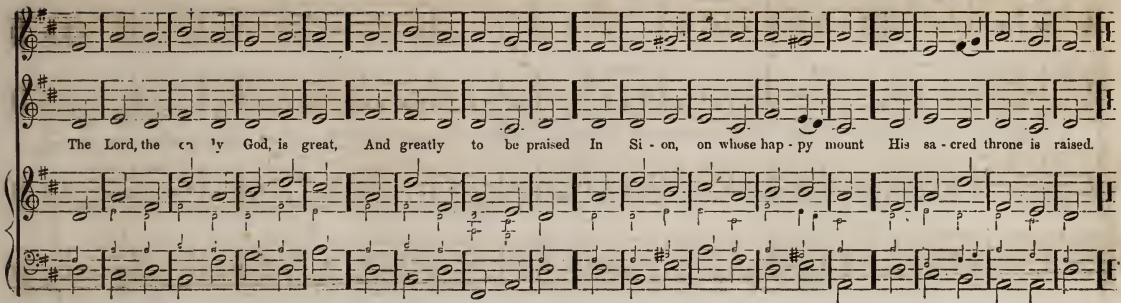
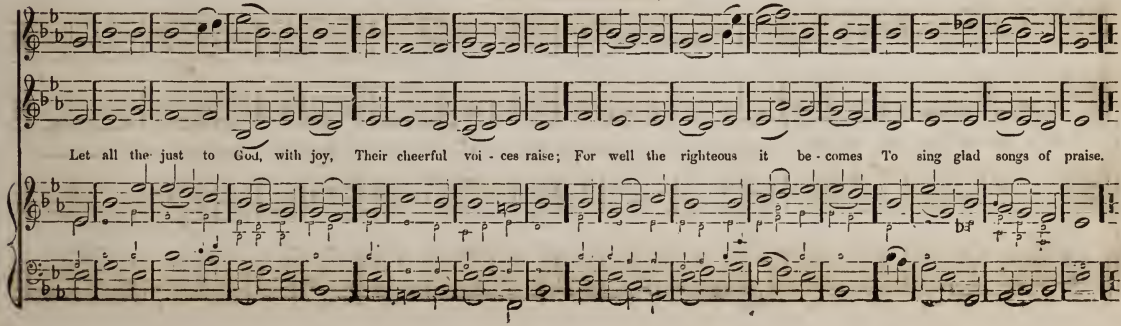


LULLINGTON. C. M.

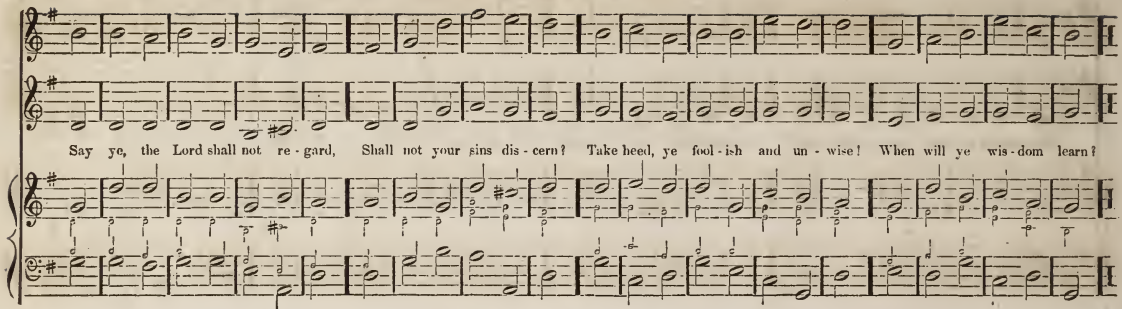



The Lord, the ev - 'ly God, is great, And greatly to be praised In Si - on, on whose hap - py mount His sa - cred throne is raised.

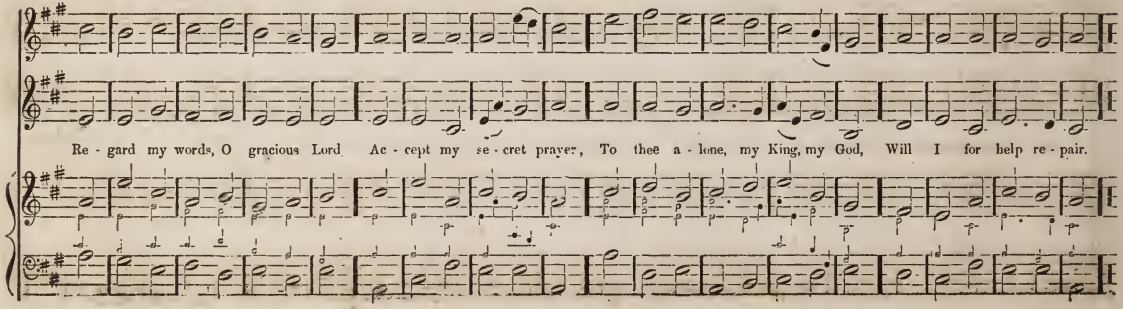
ABRIDGE. C. M.

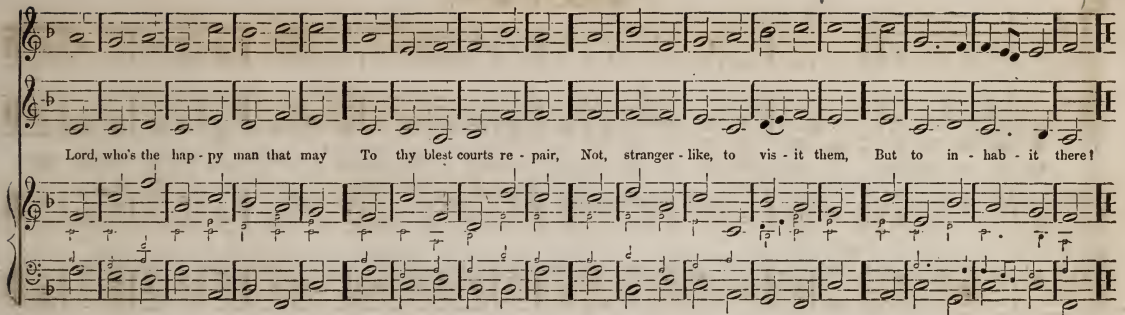

Let all the just to God, with joy, Their cheerful voi - ces raise; For well the righteous it be - comes To sing glad songs of praise.

MEAR. C. M.

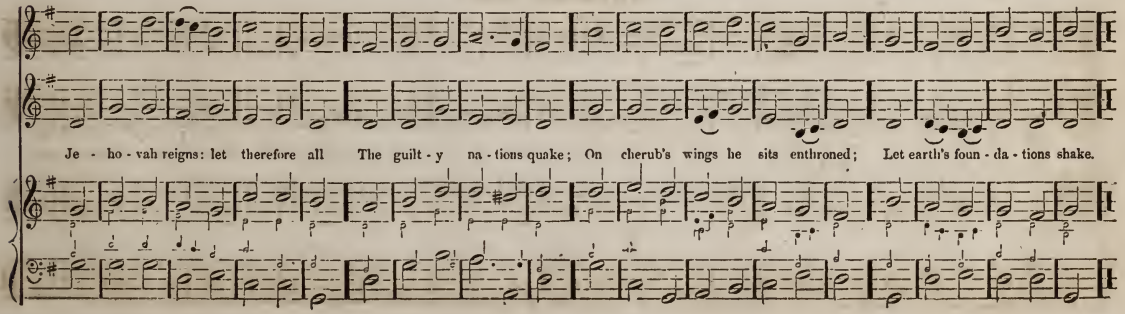


NAYLAND. C. M.

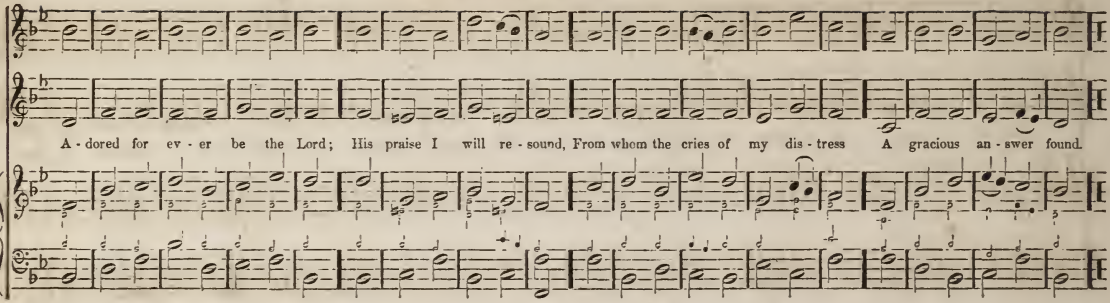




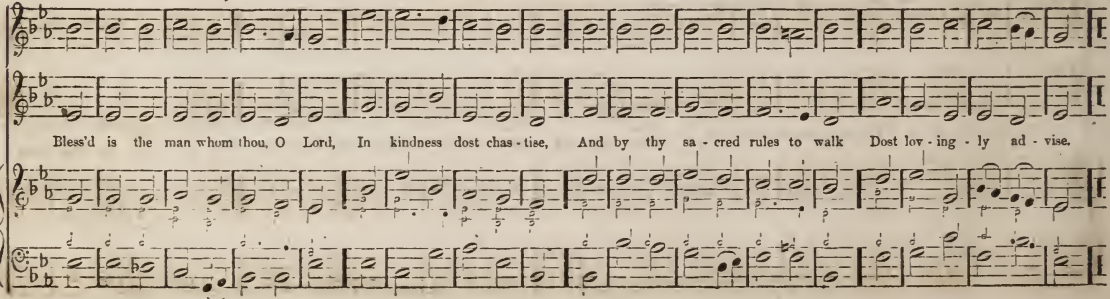
WINCHESTER. C. M.

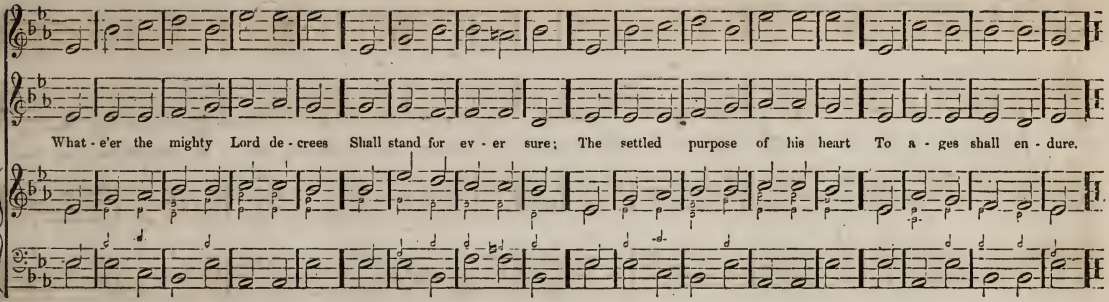


ST. JAMES'S. C. M.

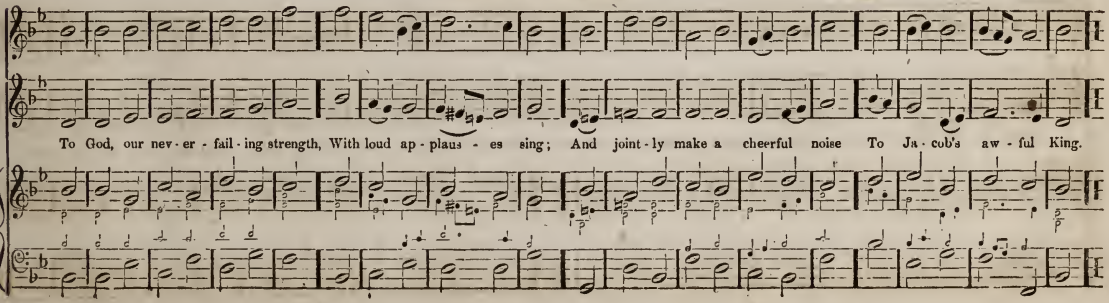


ZURICH. C. M.

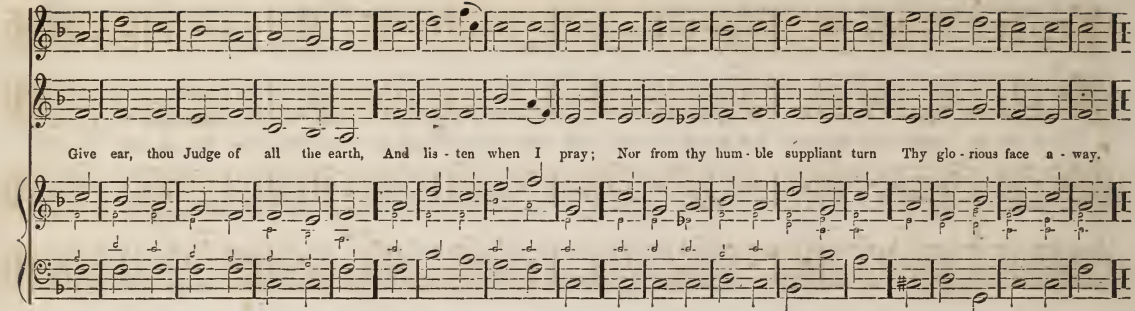



What - e'er the mighty Lord de - crees Shall stand for ev - er sure; The settled purpose of his heart To a - ges shall en - dure.

CARLEYLE. C. M.


To God, our nev - er - fail - ing strength, With loud ap - plaus - es sing; And joint - ly make a cheerful noise To Ja - cob's aw - ful King.

NORWOOD. C. M.



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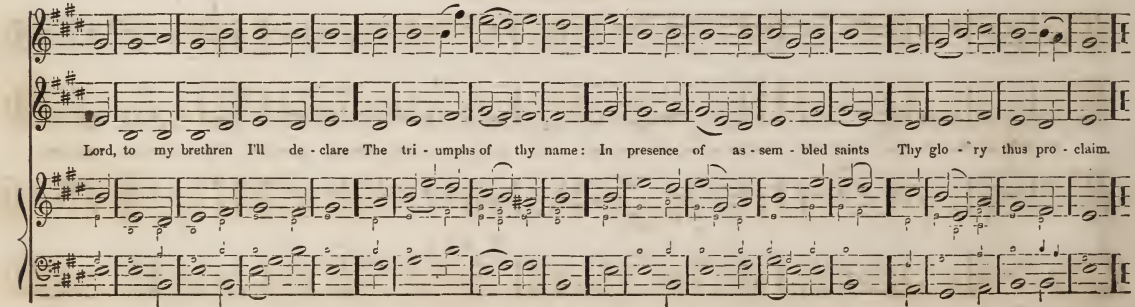
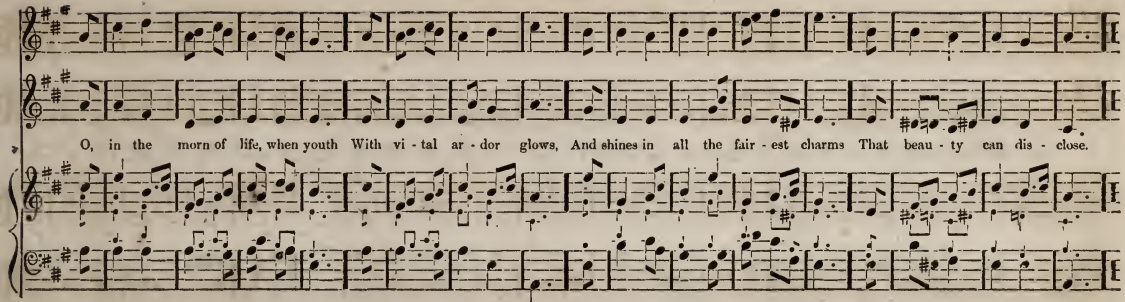
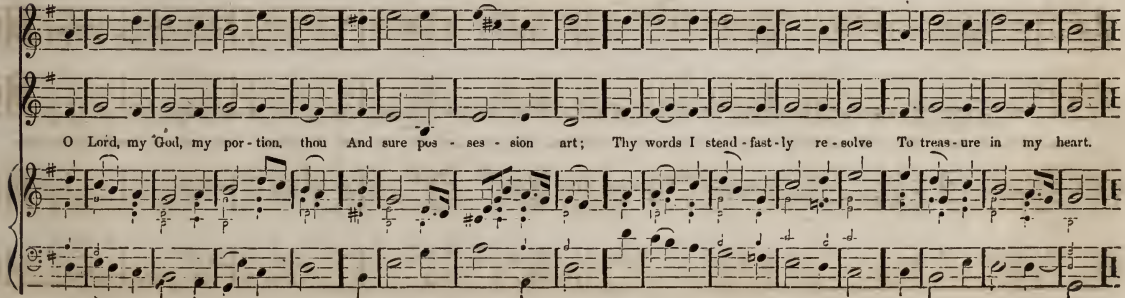
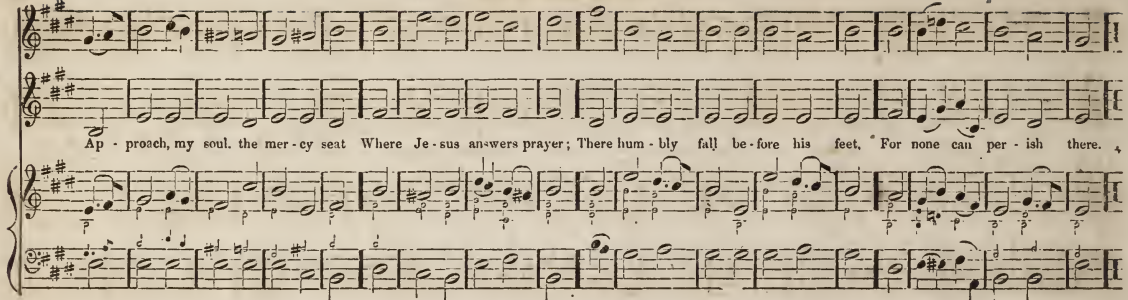



O, in the morn of life, when youth With vi - tal ar - dor glows, And shines in all the fair - est charms That beau - ty can dis - close.

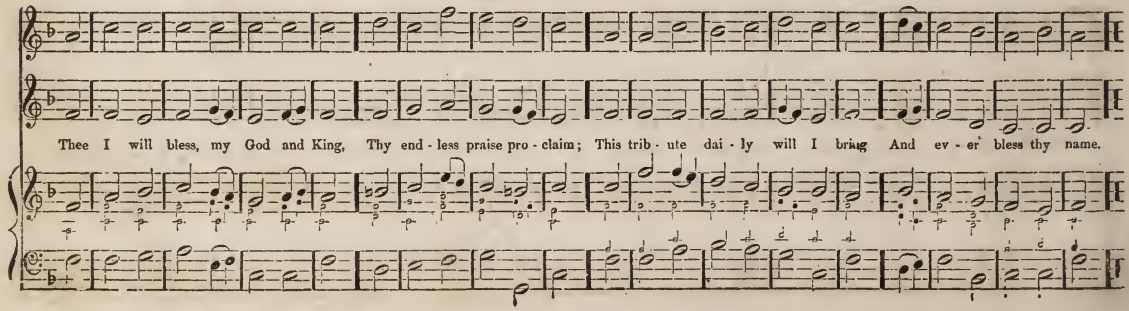
LEWES. C. M.

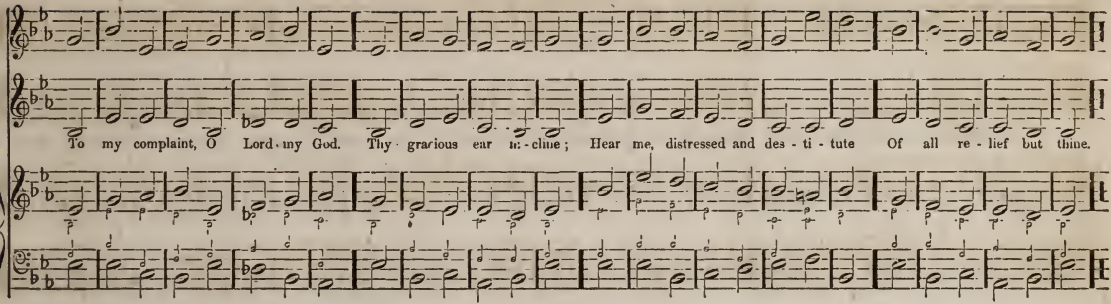

O Lord, my God, my por - tion, thou And sure pos - ses - sion art; Thy words I stead - fast - ly re - solve To treas - ure in my heart.

BURLINGTON. C. M.

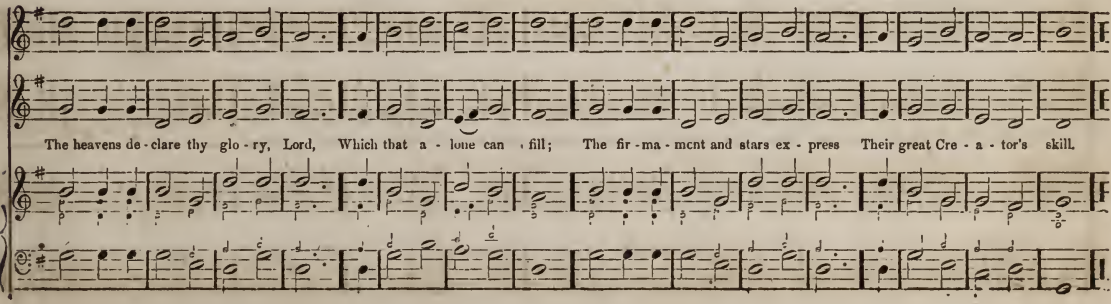


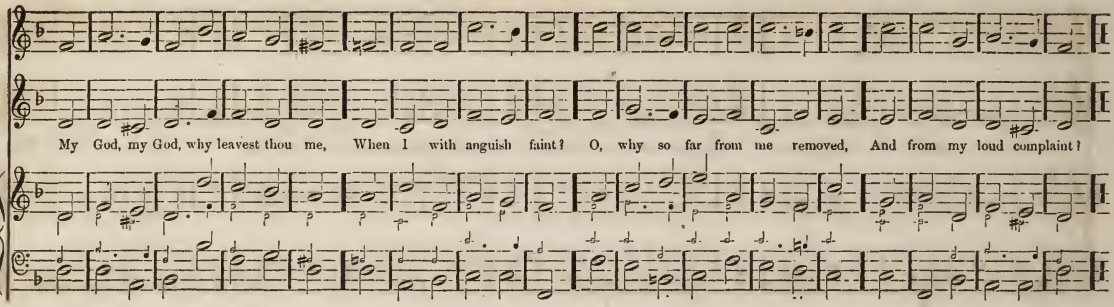
SHROPSHIRE. C. M.



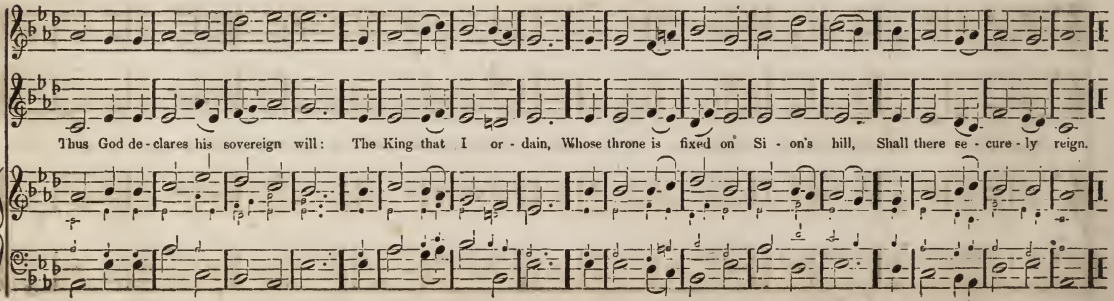

To my complaint, O Lord my God. Thy gracious ear in - cline; Hear me, distressed and des - ti - tute Of all re - lief but thine.

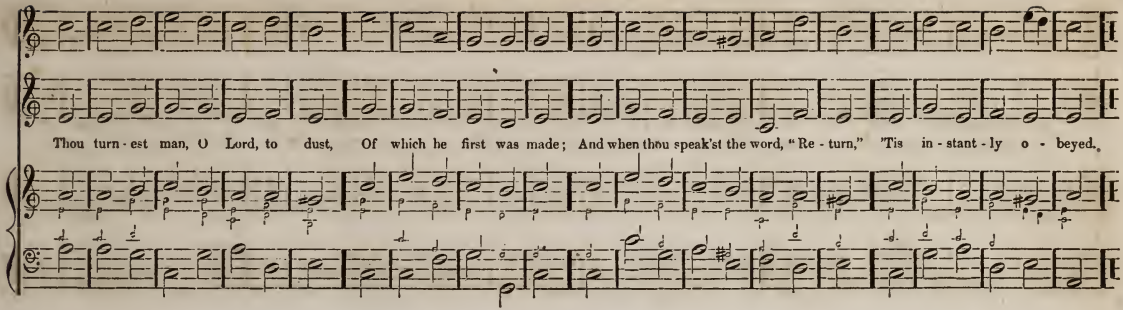
MARLOW. C. M.


The heavens de - clare thy glo - ry, Lord, Which that a - lone can fill; The fir - ma - ment and stars ex - press Their great Cre - a - tor's skill.

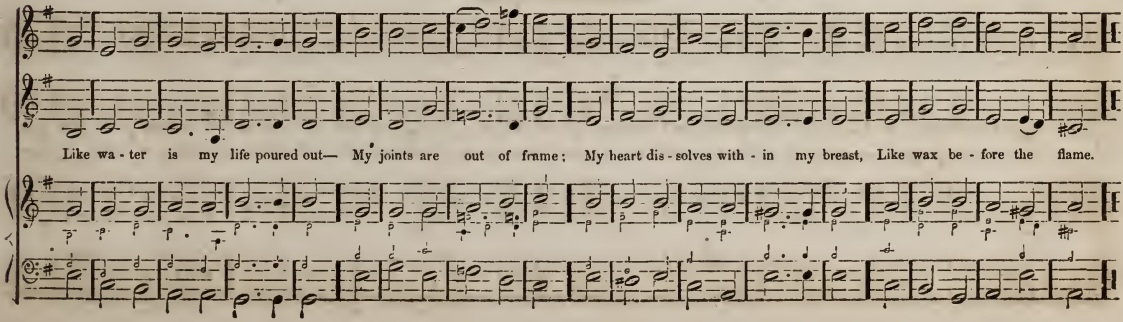

My God, my God, why leavest thou me, When I with anguish faint? O, why so far from me removed, And from my loud complaint?

DEDHAM. C. M.

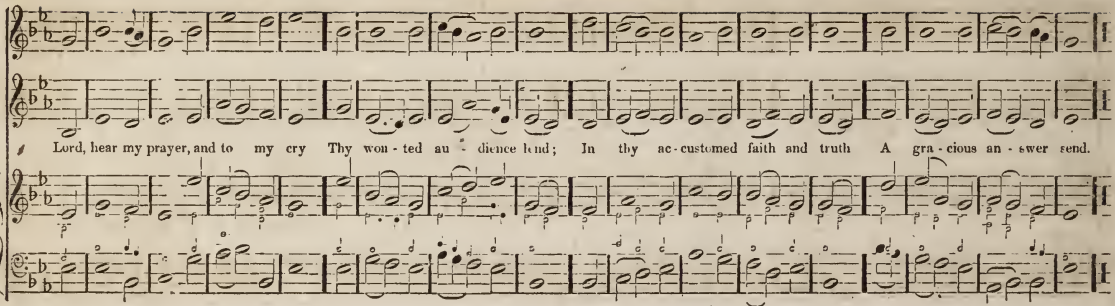

Thus God de - clares his sovereign will: The King that I or - dain, Whose throne is fixed on Si - on's hill, Shall there se - cure - ly reign.



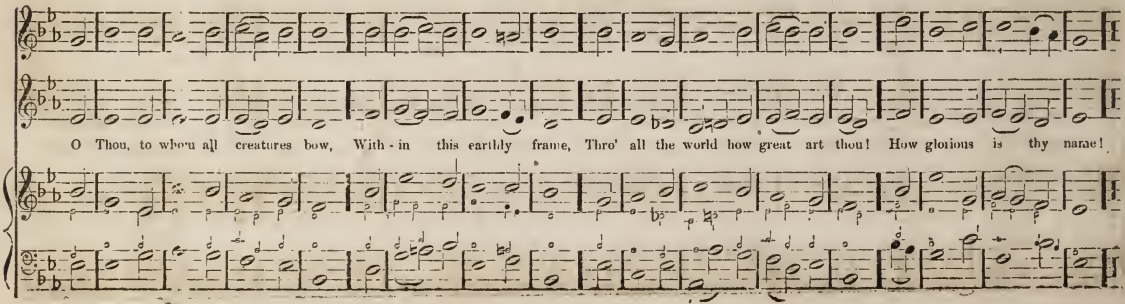
OLD COMMON TUNE. C. M.

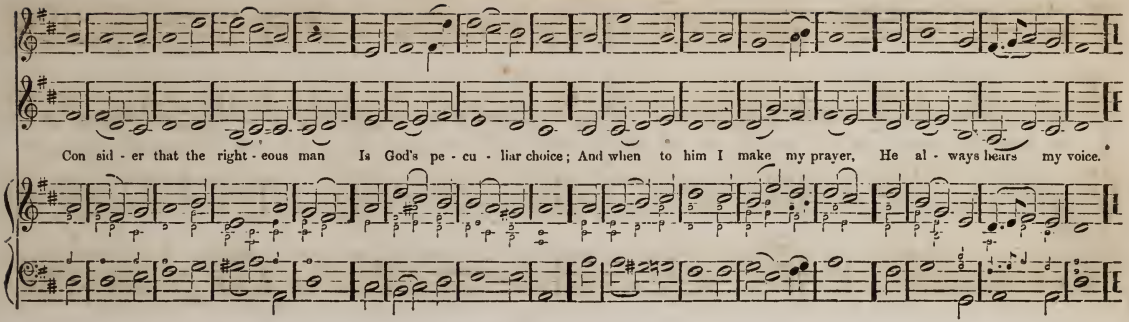


MANCHESTER. C. M.

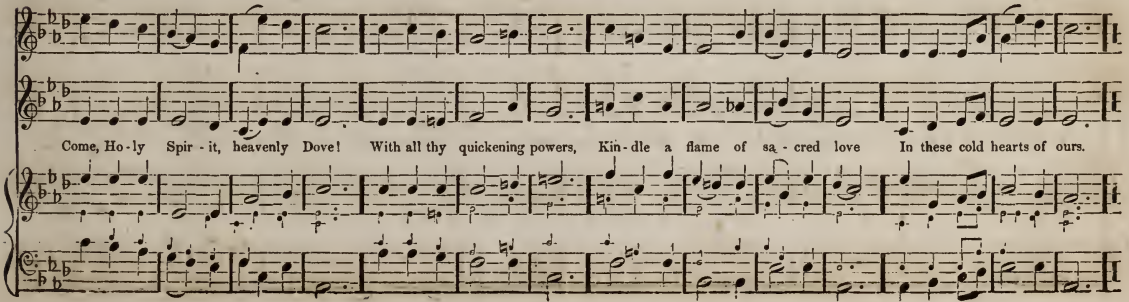


BEDFORD. C. M.

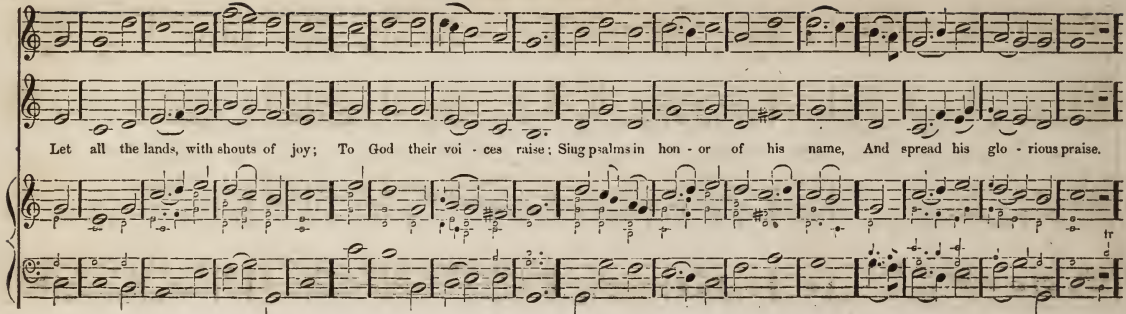


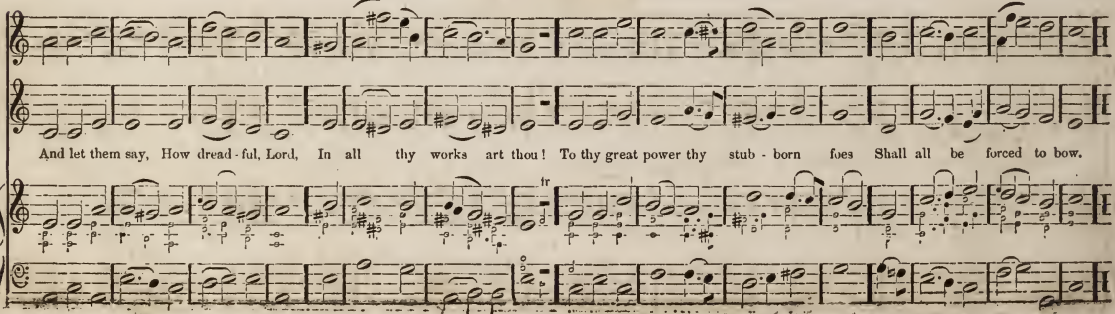

Con sid - er that the right - eous man Is God's pe - cu - liar choice; And when to him I make my prayer, He al - ways hears my voice.

HOBART. C. M.

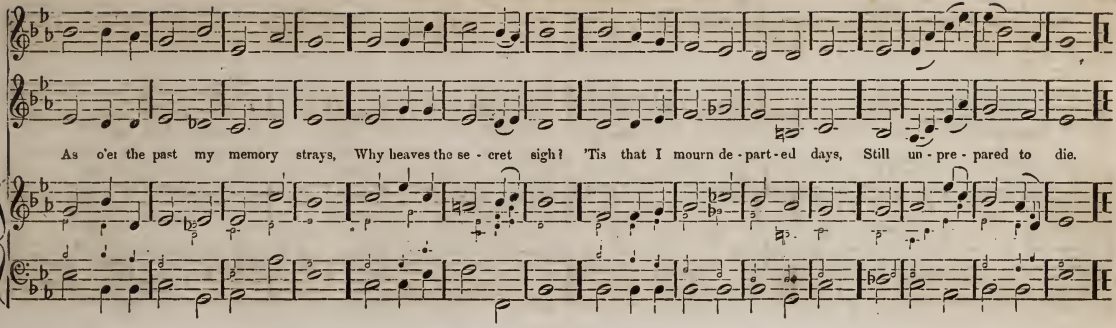

Come, Ho - ly Spir - it, heavenly Dove! With all thy quickening powers, Kin - dle a flame of sa - cred love In these cold hearts of ours.

ST. MATTHEWS. C. M. Double.

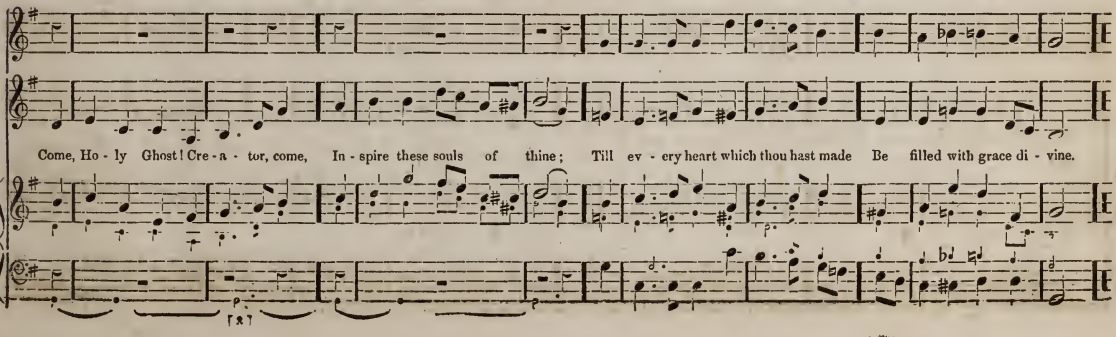




LATIMER. C. M.



ADAMS. C. M.



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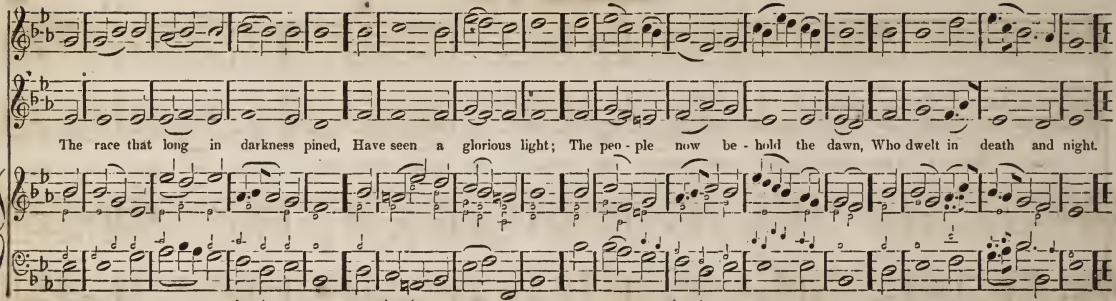
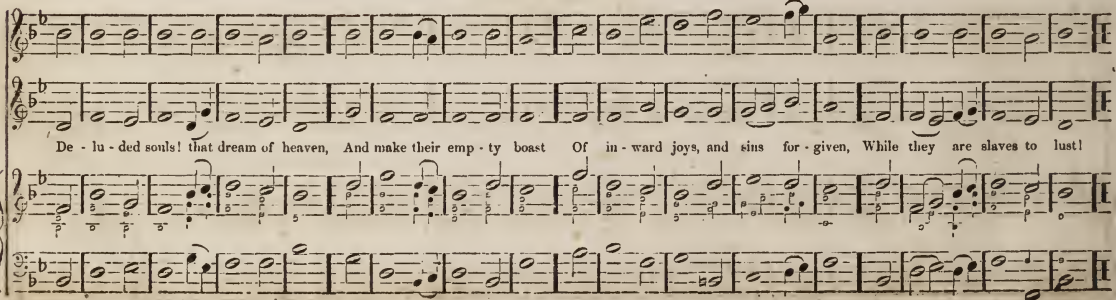
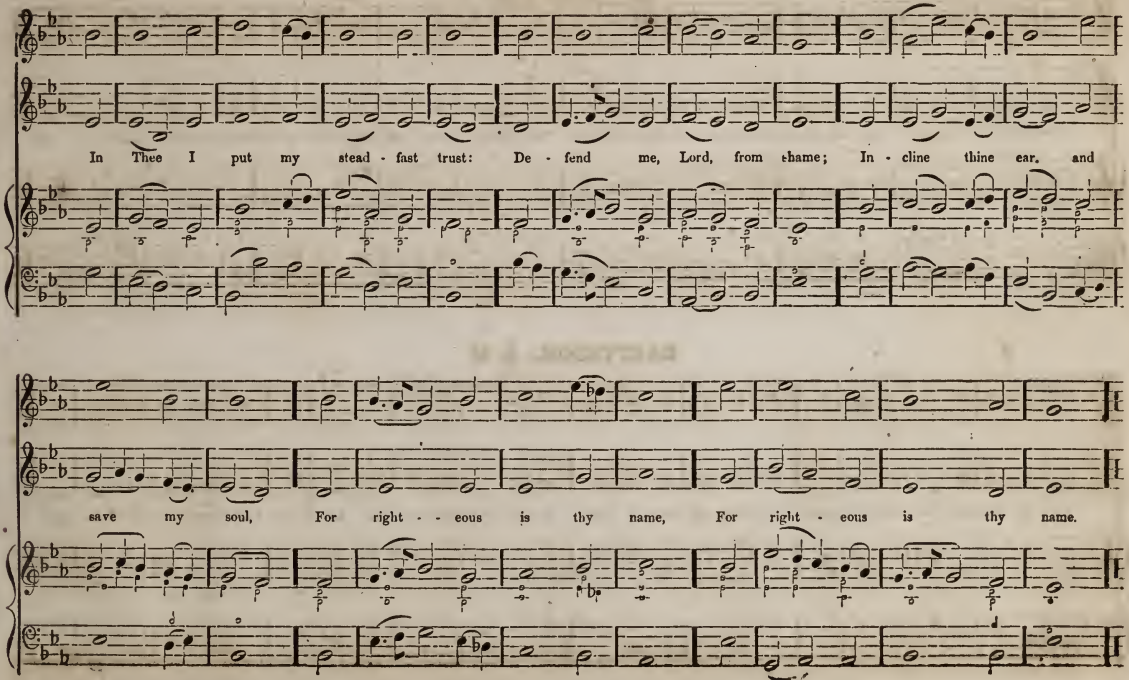
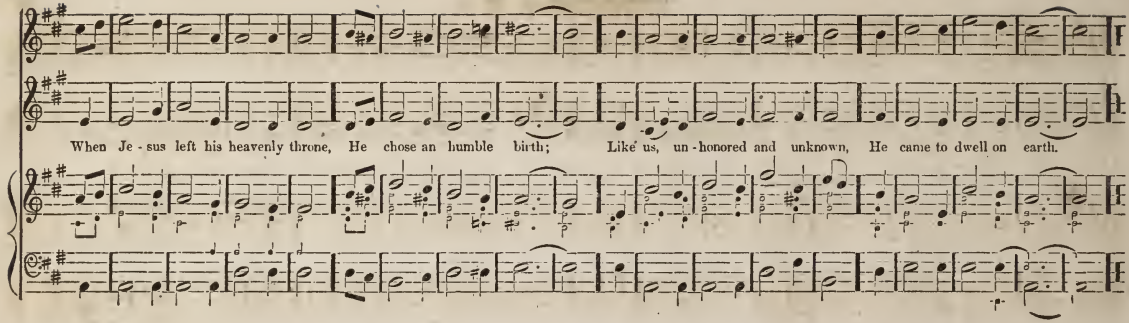


MARTYRDOM. C. M.




In Thee I put my stead - fast trust: De - fend me, Lord, from shame; In - cline thine ear, and
save my soul, For right - - eous is thy name, For right - eous is thy name.

MANOAH. C. M.



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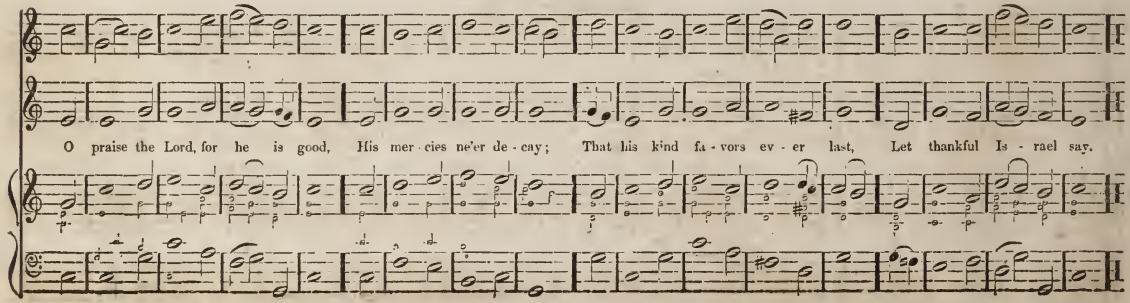

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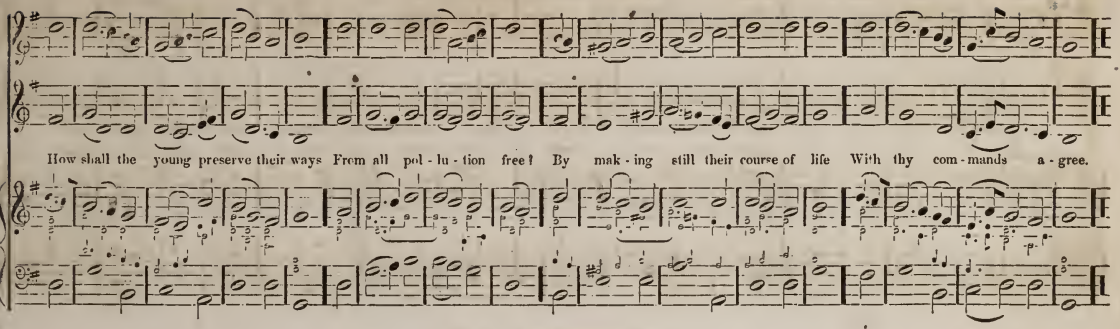

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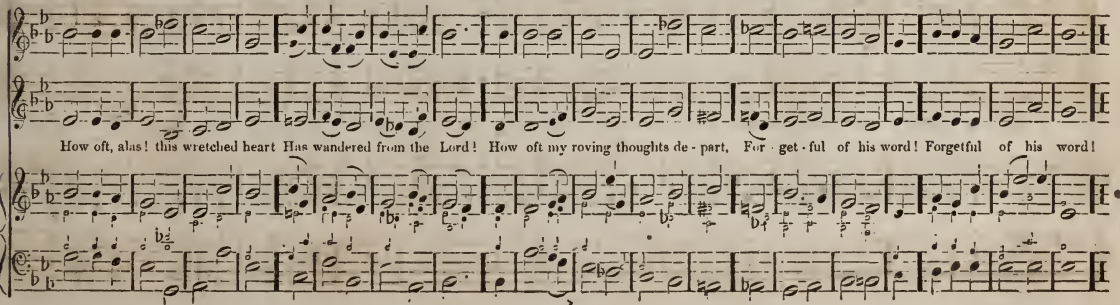
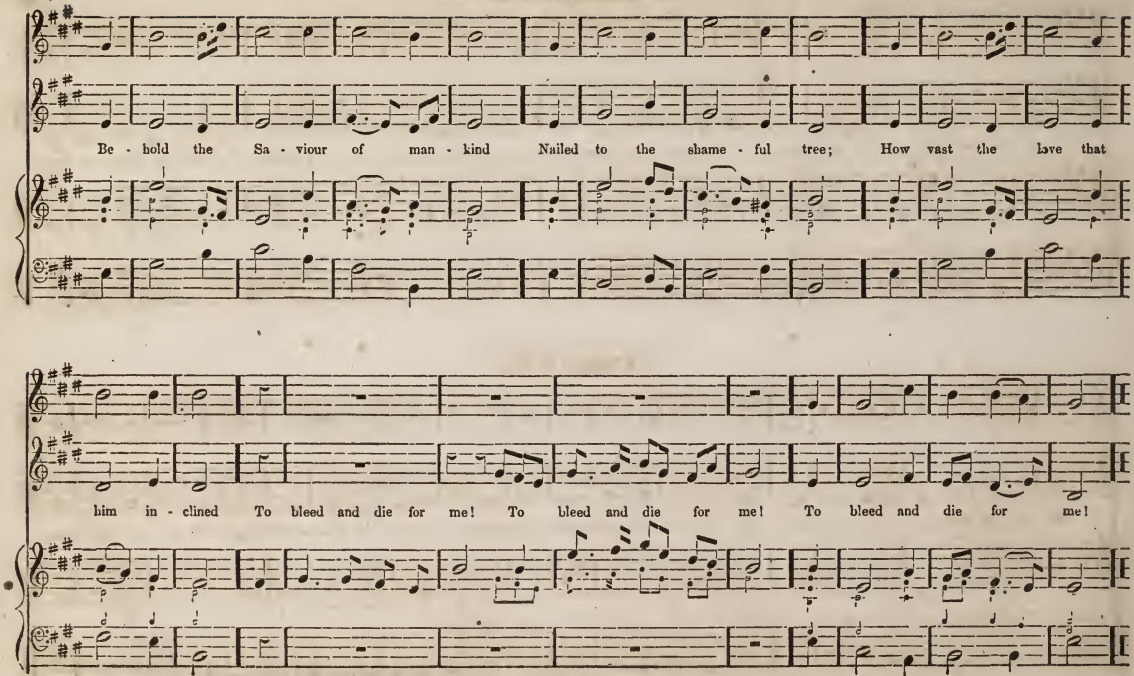
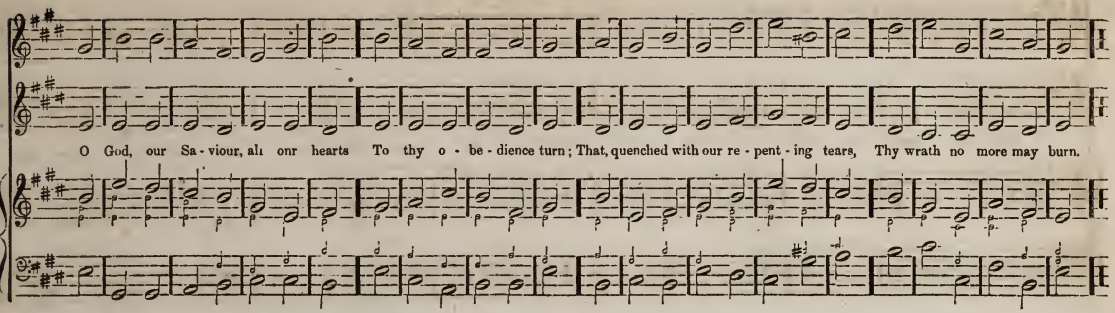
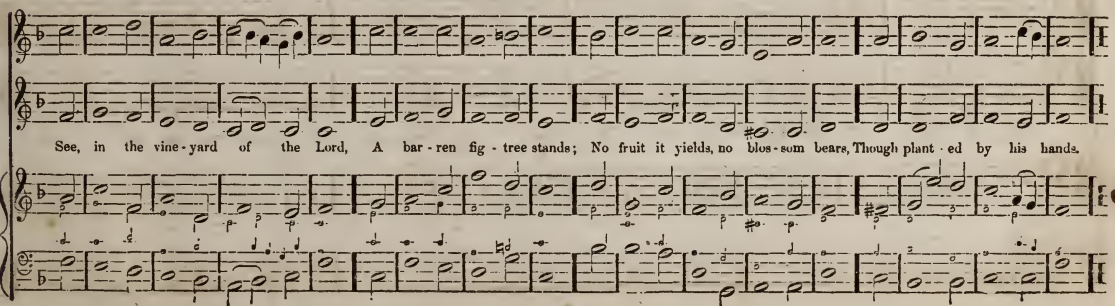


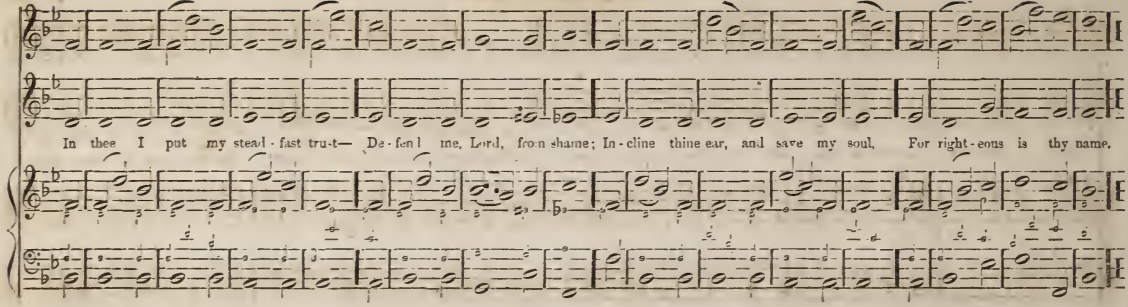

Be - hold the Sa - viour of man - kind Nailed to the shame - ful tree; How vast the love that
him in - clined To bleed and die for me! To bleed and die for me! To bleed and die for me!


O God, our Sa - viour, all our hearts To thy o - be - dience turn; That, quenched with our re - pent - ing tears, Thy wrath no more may burn.

EDEN. C. M.


See, in the vine - yard of the Lord, A bar - ren fig - tree stands; No fruit it yields, no blos - som bears, Though plant - ed by his hands.

GEER. C. M.



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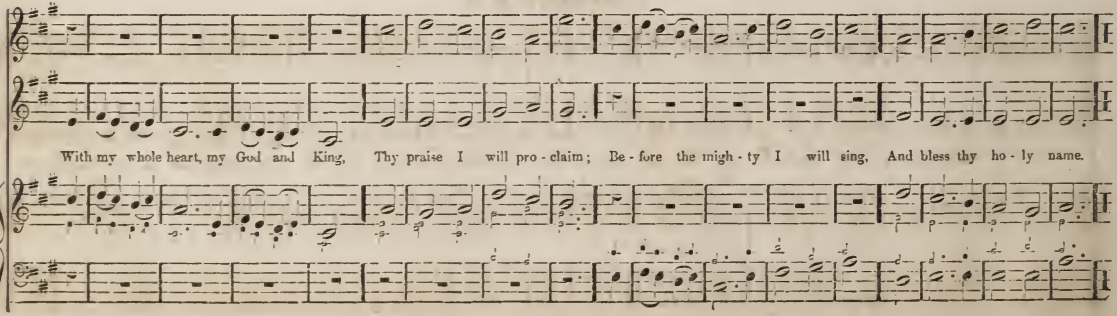

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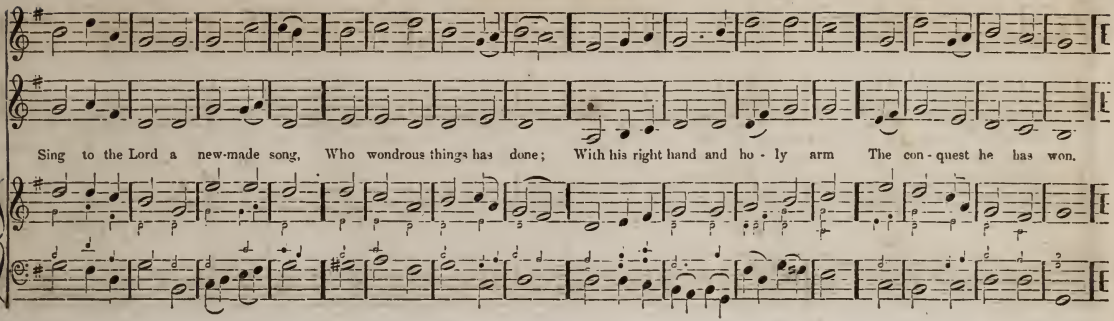

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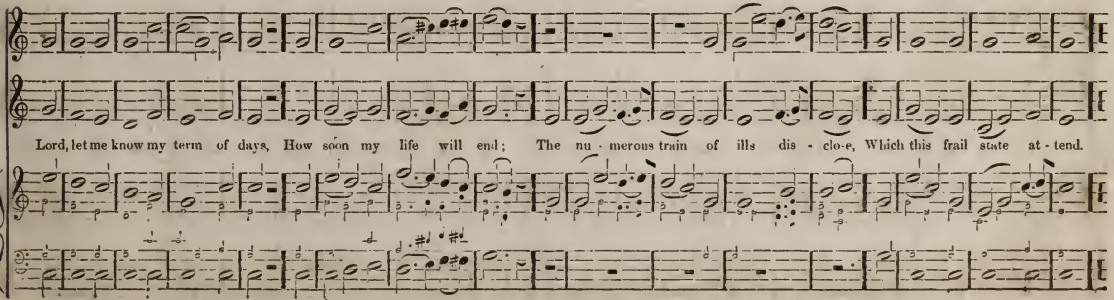

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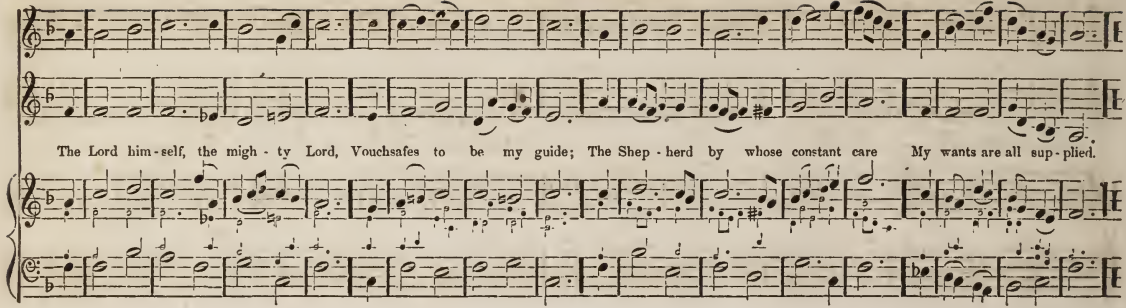

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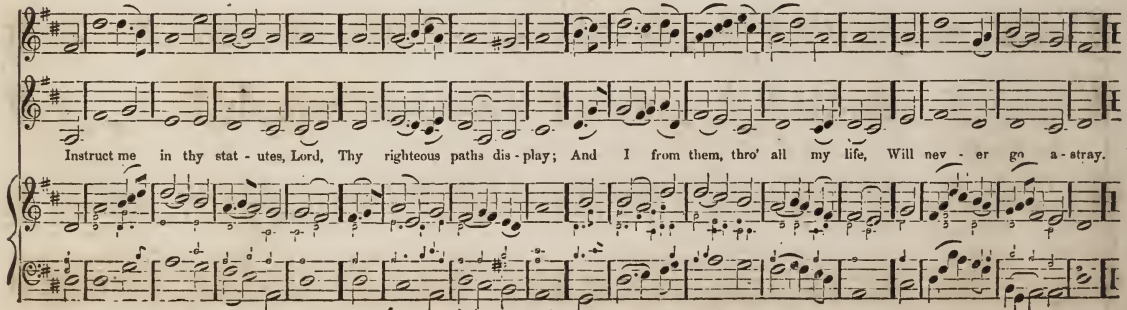
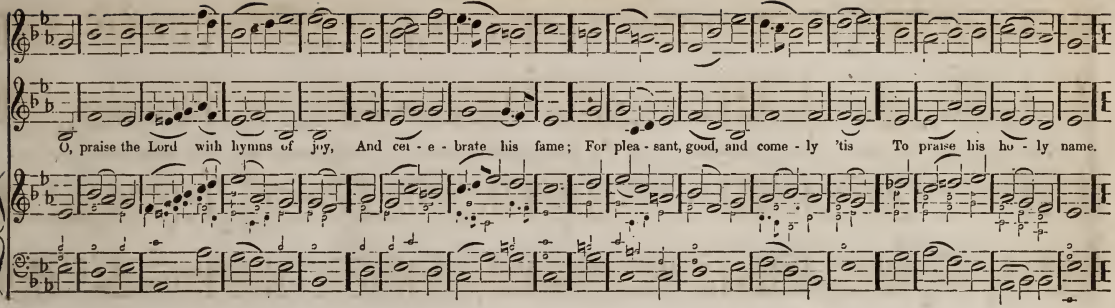
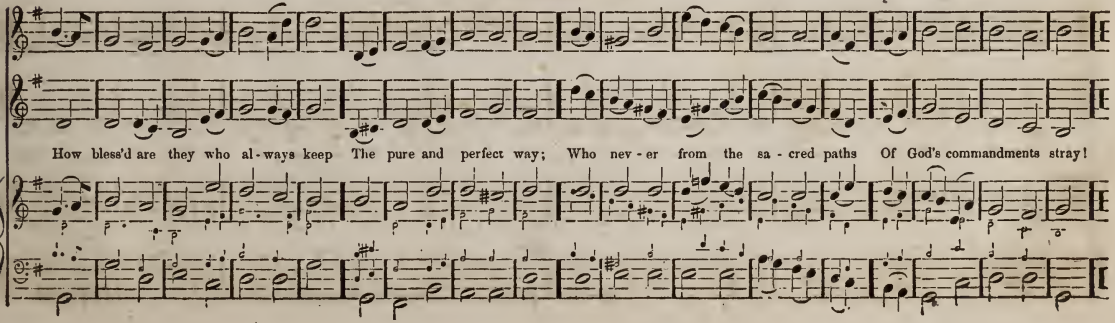
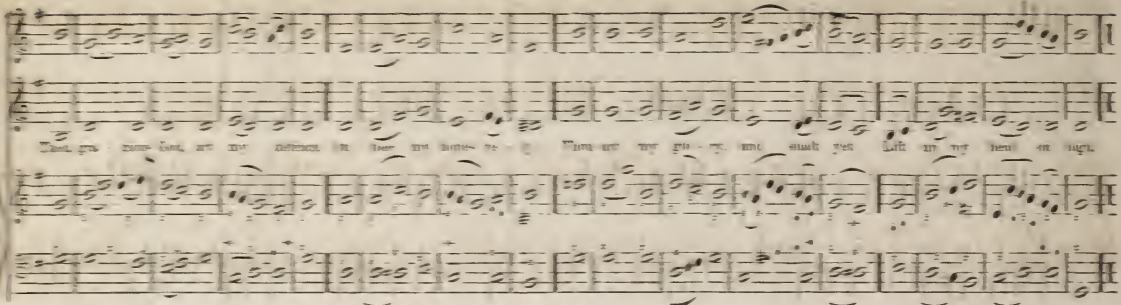



O, praise the Lord with hymns of joy, And cel - e - brate his fame; For plea - sant, good, and come - ly 'tis To praise his ho - ly name.

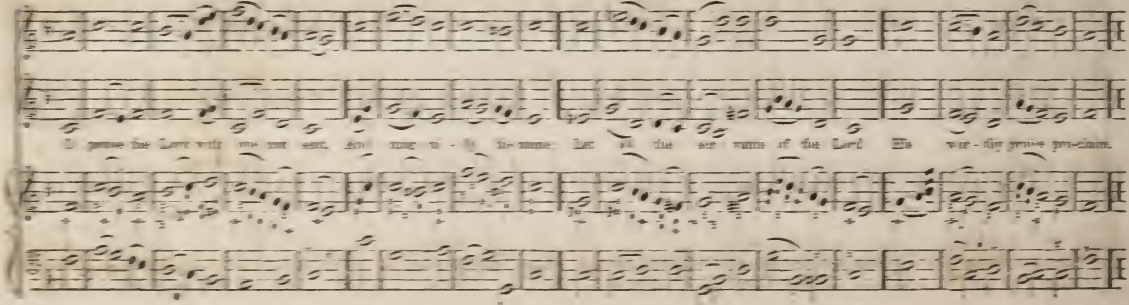
BORNE. C. M.


How bless'd are they who al - ways keep The pure and perfect way; Who nev - er from the sa - cred paths Of God's commandments stray!

DAYSPRING. C. M.



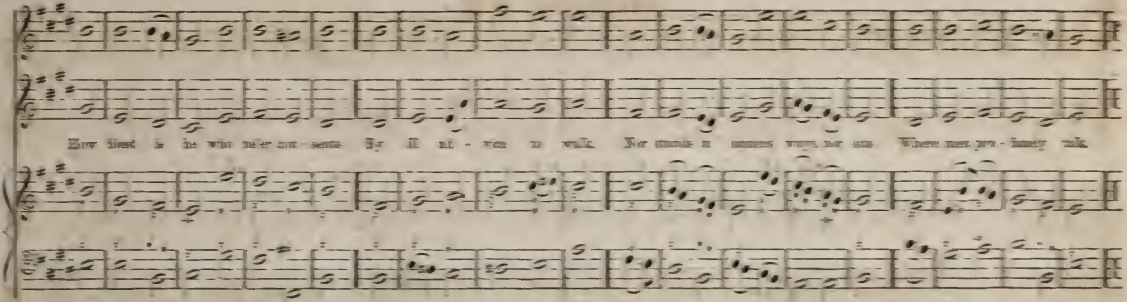
ST. PAUL'S. C. M.



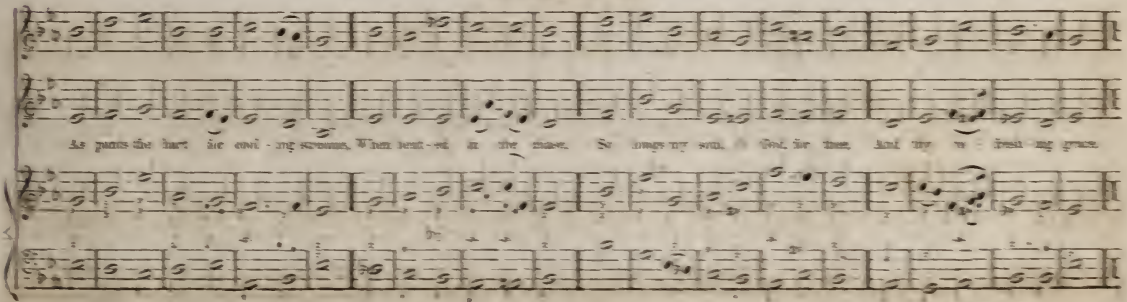
ST. ANSELM. C. M.

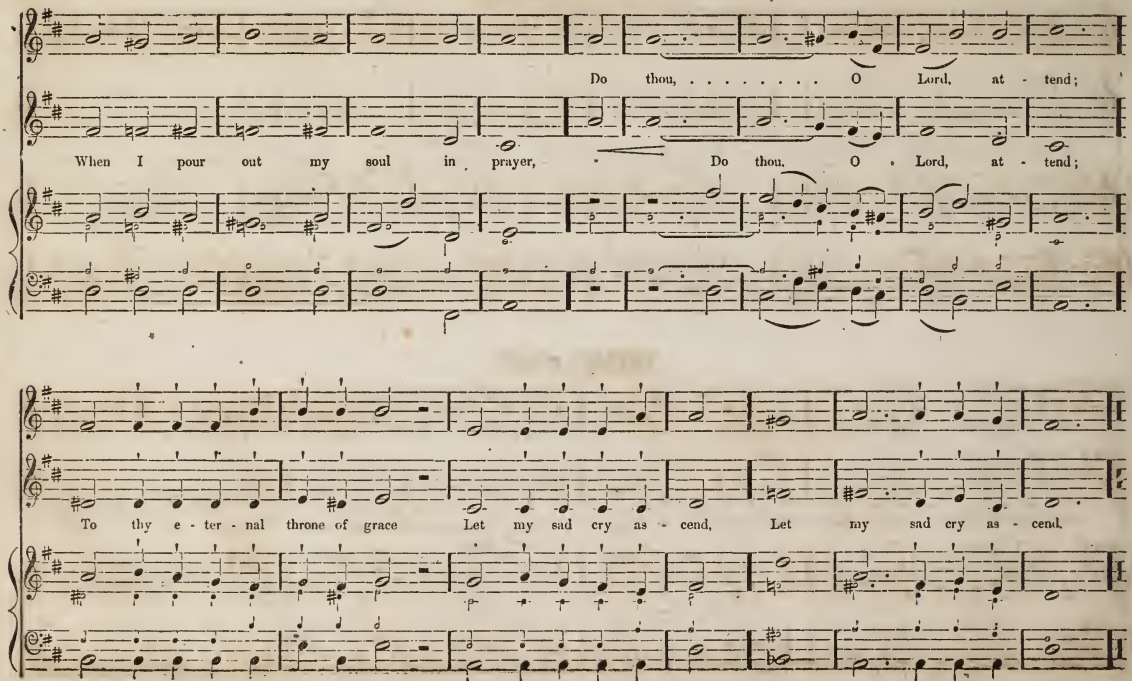
How blest is he who ne'er con - sents By ill ad - vice to walk. Nor stands in sinners ways, nor sits Where men pro - fanely talk.

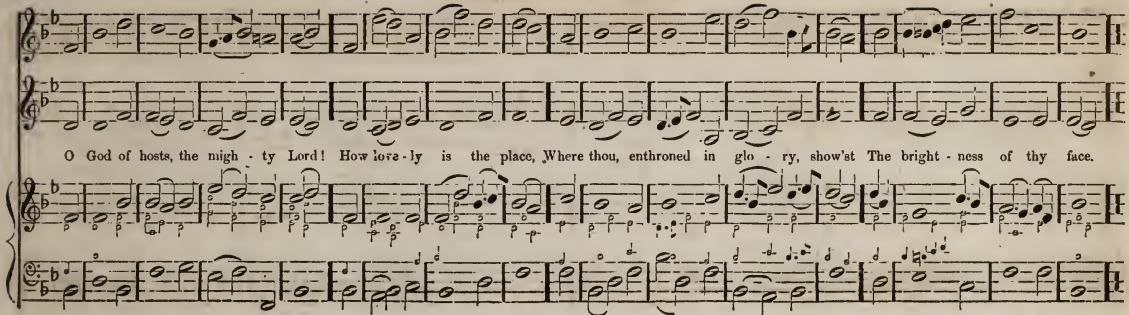
TAYLOR. C. M.



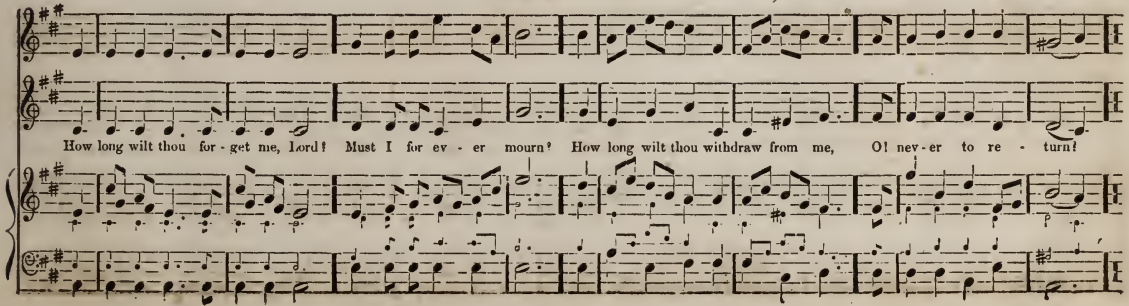
As pants the hart for cool - ing streams, When heat - ed in the chase. So longs my soul, O God, for thee, And thy re - fresh - ing grace.



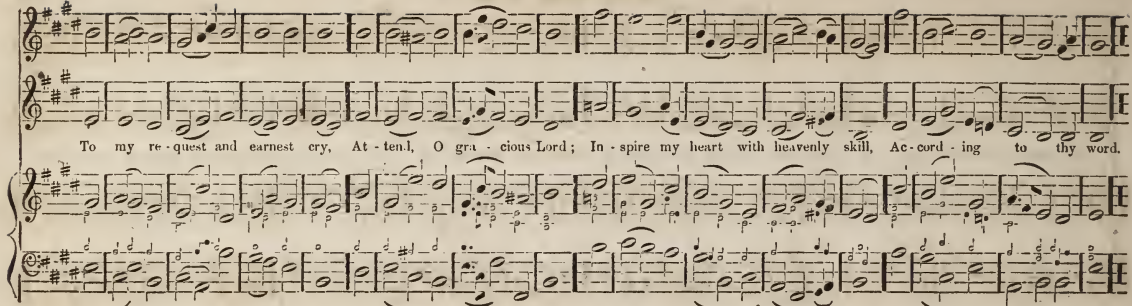

Do thou, ... O Lord, at - tend;
When I pour out my soul in prayer, Do thou, O Lord, at - tend;
To thy e - ter - nal throne of grace Let my sad cry as - cend, Let my sad cry as - cend.


O God of hosts, the migh - ty Lord! How love - ly is the place, Where thou, enthroned in glo - ry, show'st The bright - ness of thy face.

TRENT. C. M.


How long wilt thou for - get me, Lord? Must I for ev - er mourn? How long wilt thou withdraw from me, O! nev - er to re - turn!

TINTERN ABBEY. C. M.



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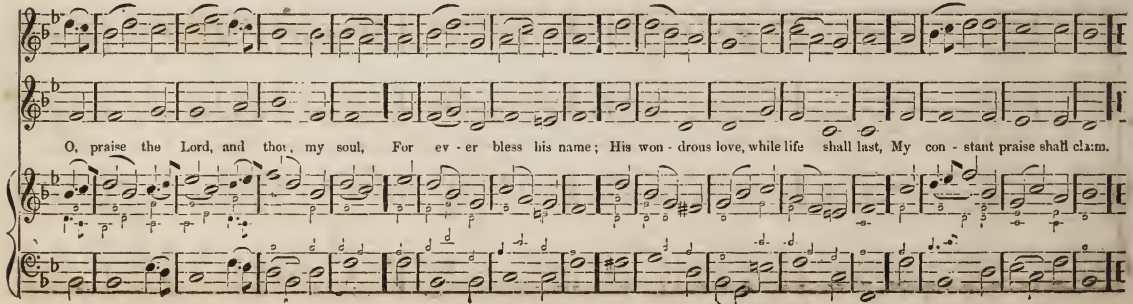
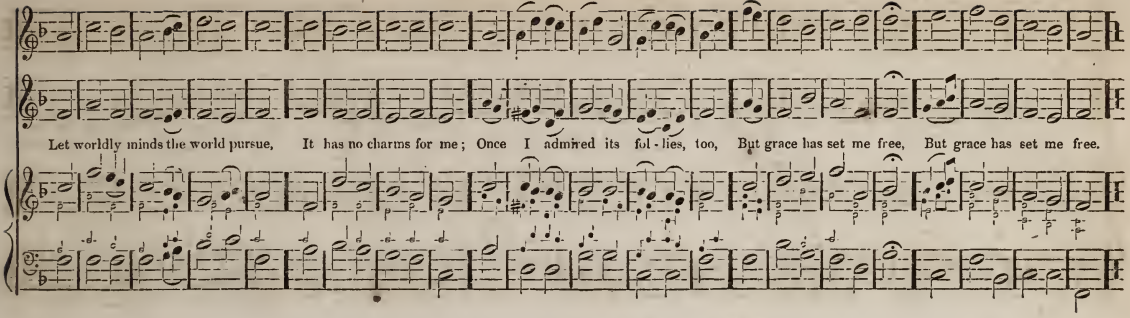
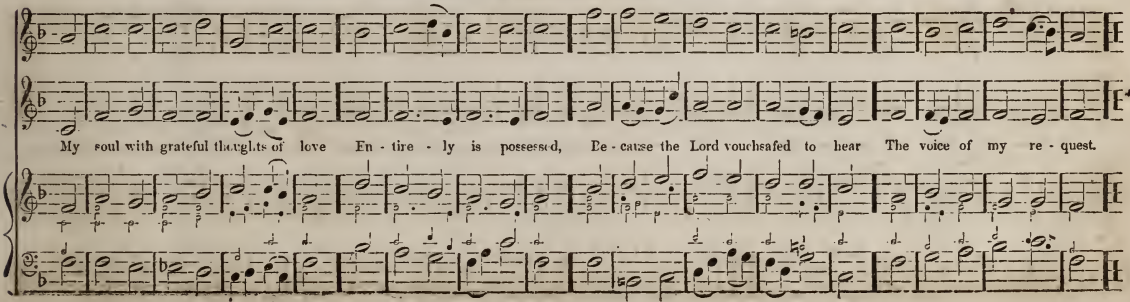
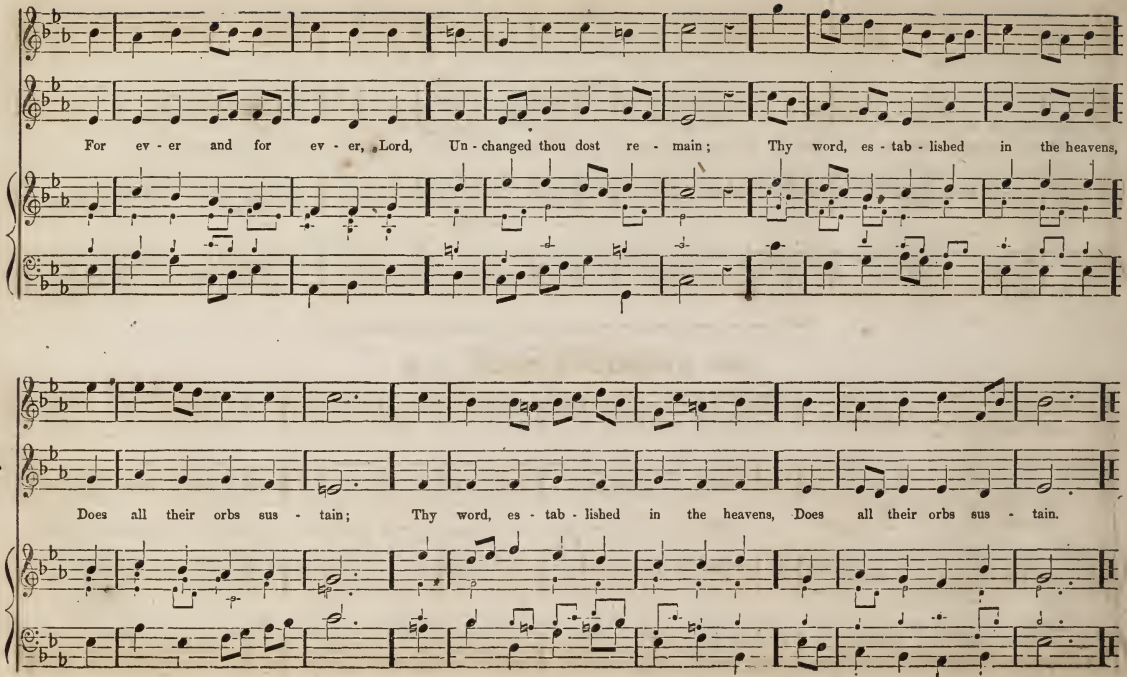
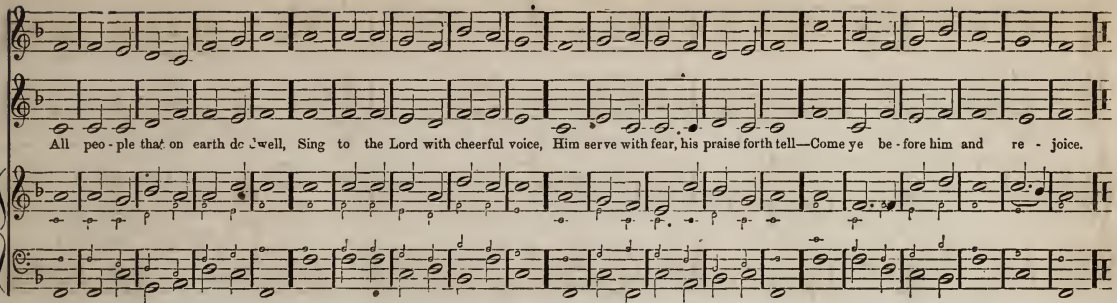




STRASBURGH. C. M.

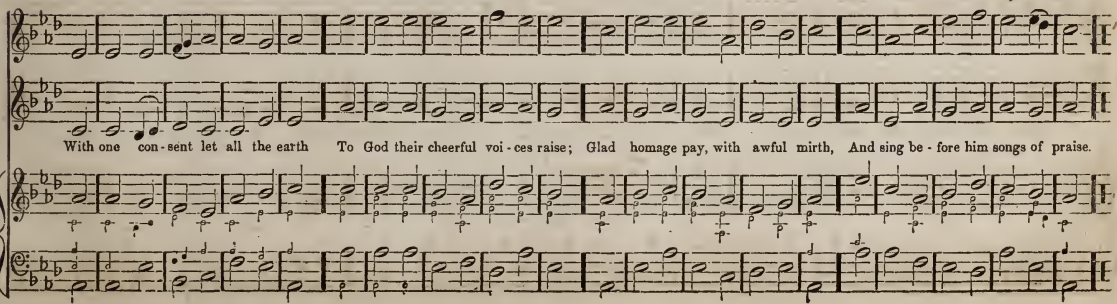



For ev - er and for ev - er, Lord, Un - changed thou dost re - main; Thy word, es - tab - lished in the heavens,
Does all their orbs sus - tain; Thy word, es - tab - lished in the heavens, Does all their orbs sus - tain.



* The Harmony as it was printed in the first English collection of Psalm Tunes, published in 1592.

THE HUNDREDTH PSALM. L. M.



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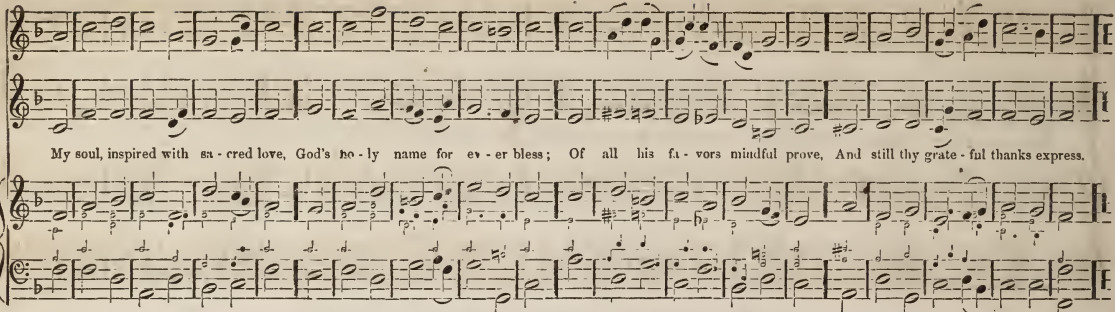
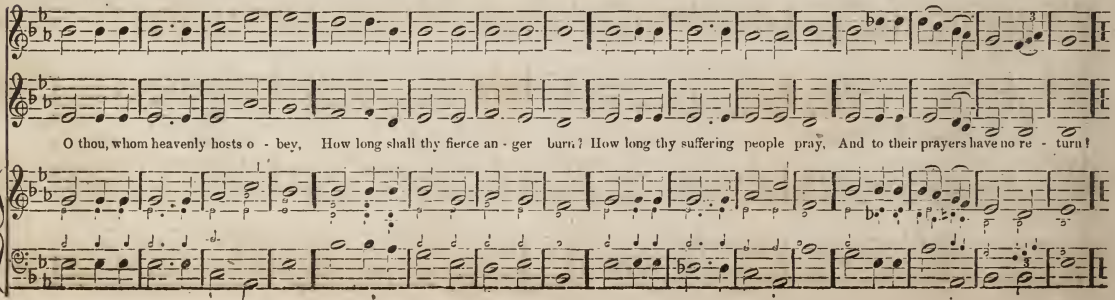
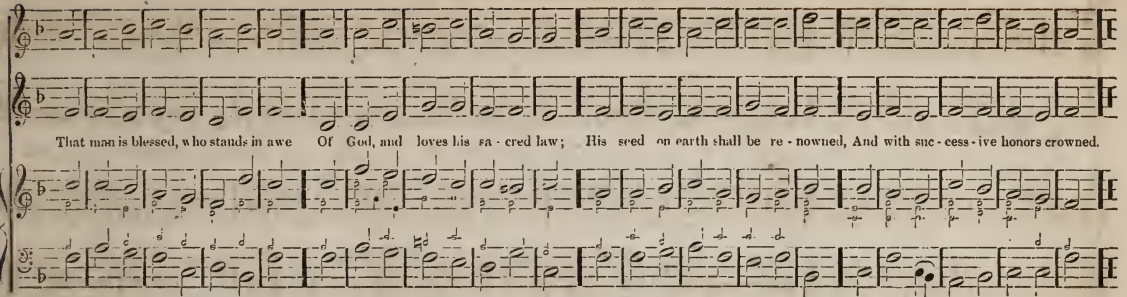
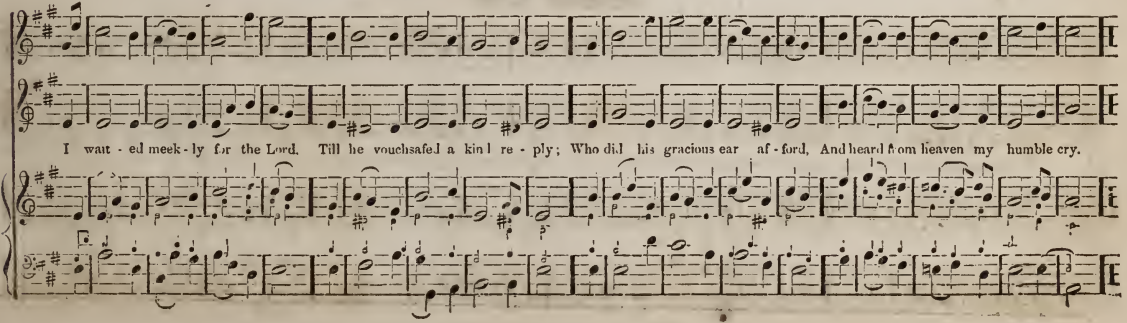


SUMNER. L. M.

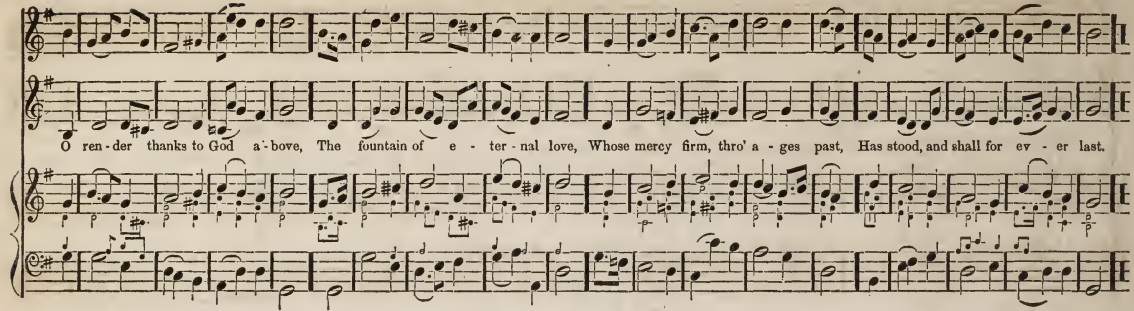



That man is blessed, who stands in awe Of God, and loves his sa - cred law; His seed on earth shall be re - nowned, And with suc - cess - ive honors crowned.

SELSEA. L. M.


I wait - ed meek - ly for the Lord. Till he vouchsafed a kind re - ply; Who did his gracious ear af - ford, And heard from heaven my humble cry.

ANGEL'S SONG. L. M.



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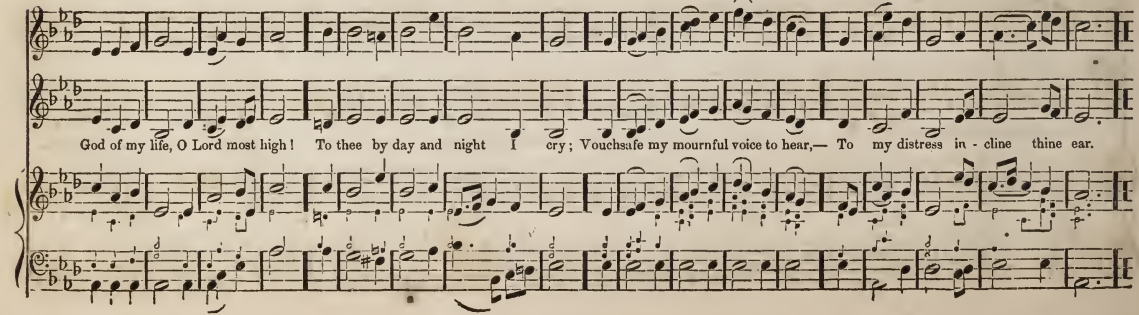

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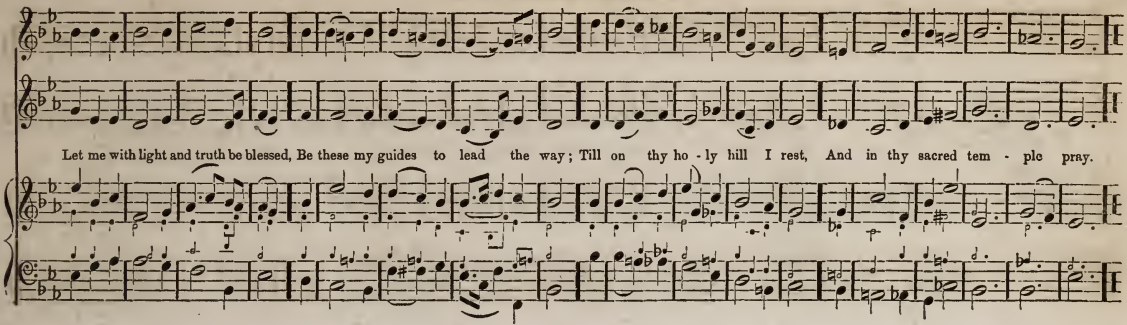
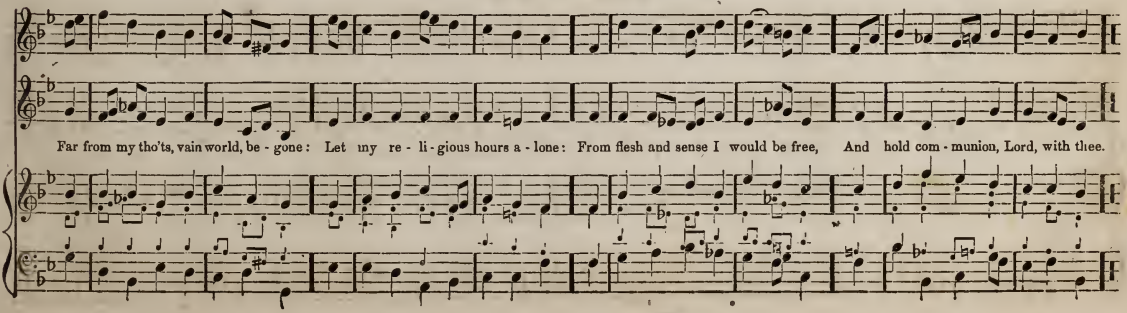


SALVATION. L. M.



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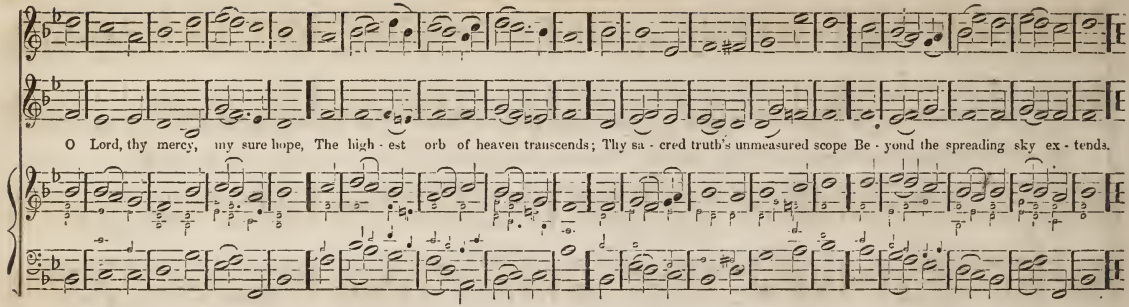

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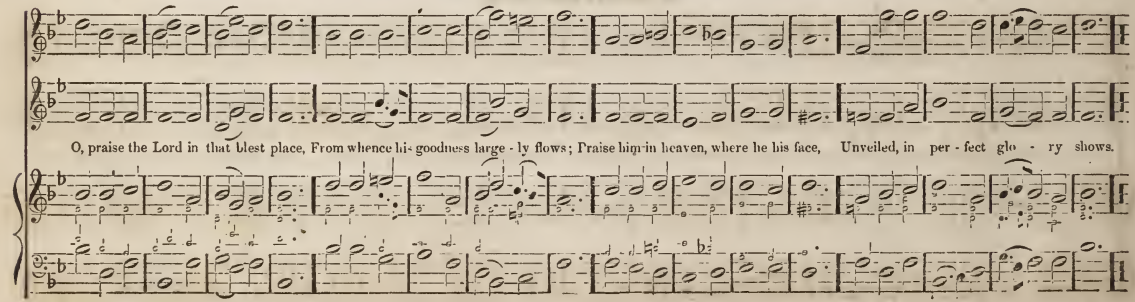

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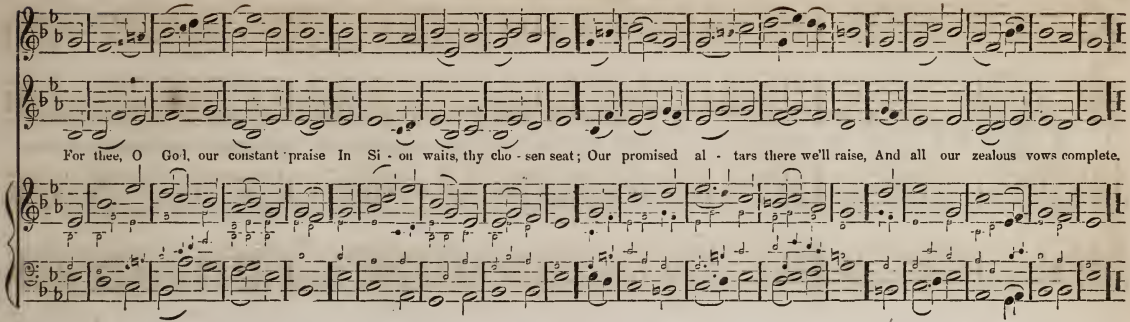
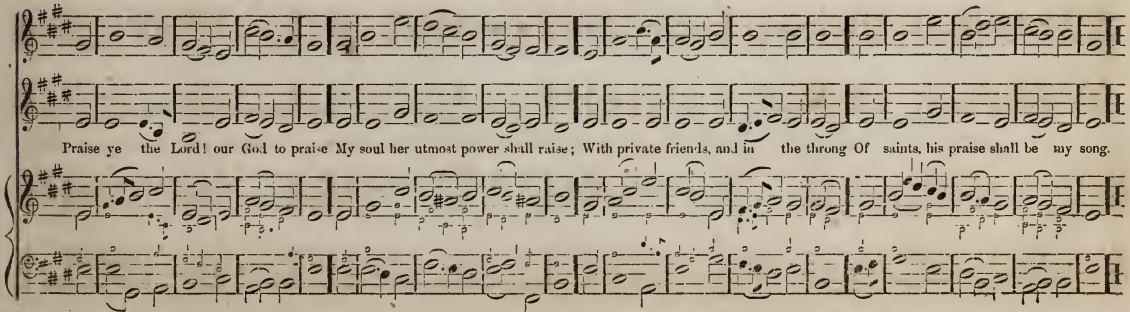


ST. OLAVE'S. L. M.



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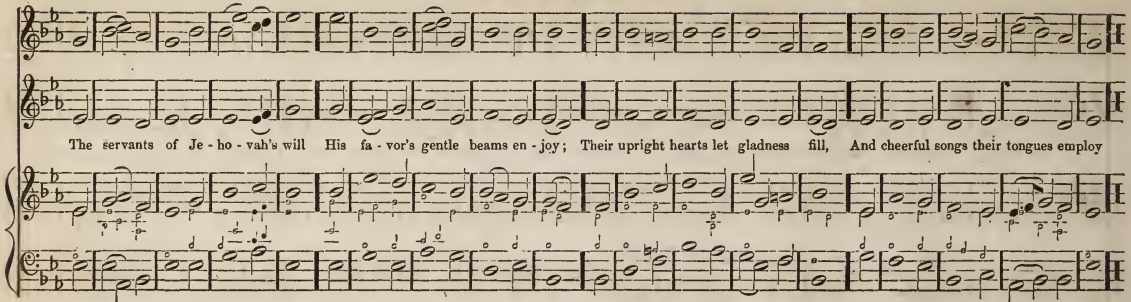

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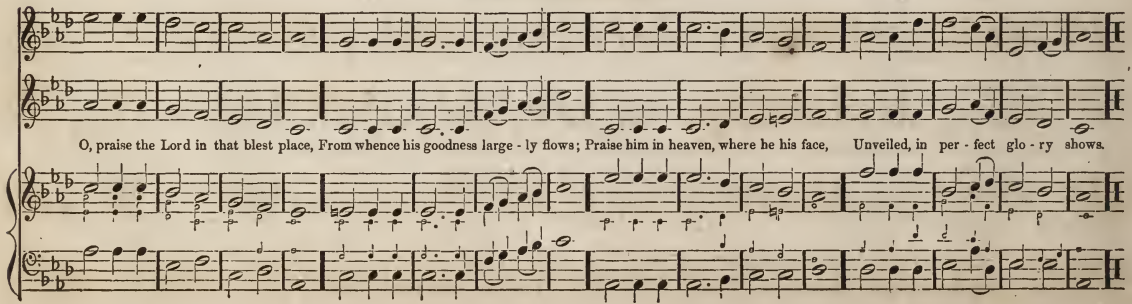

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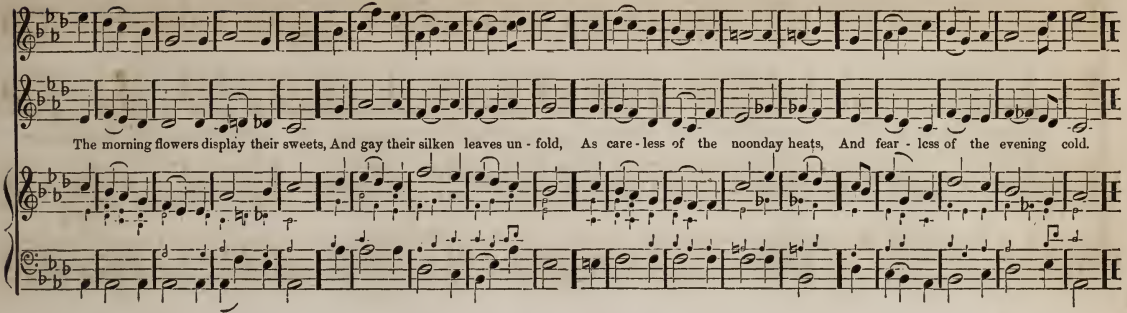

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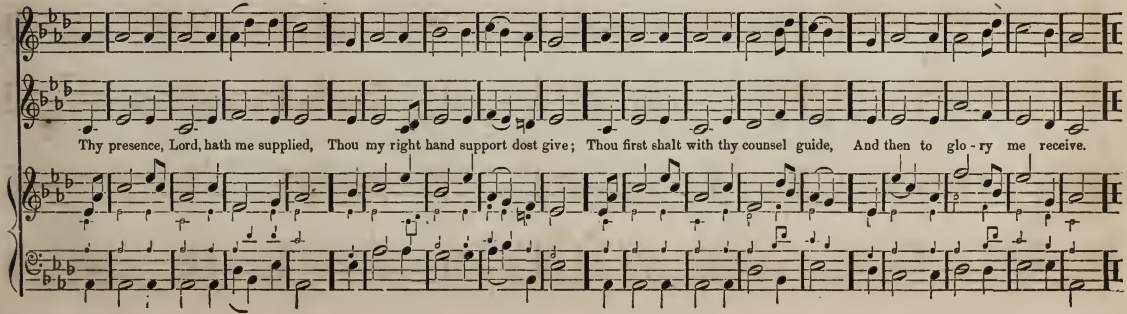
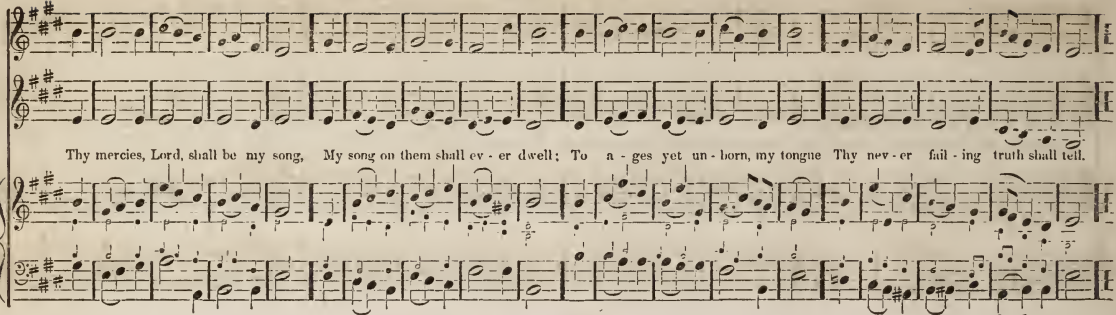


MONMOUTH. L. M.



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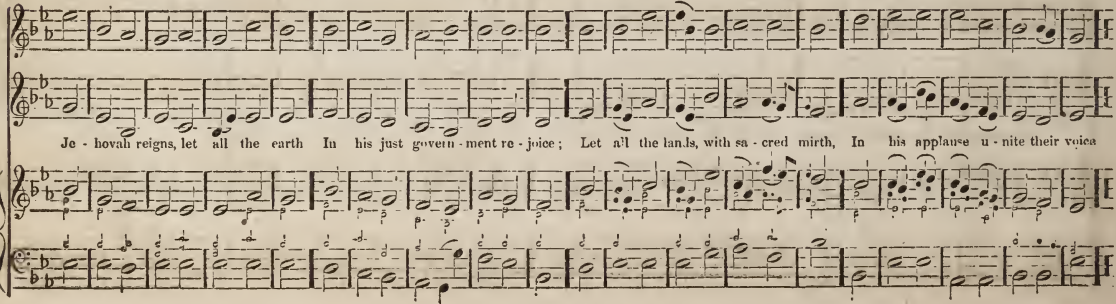

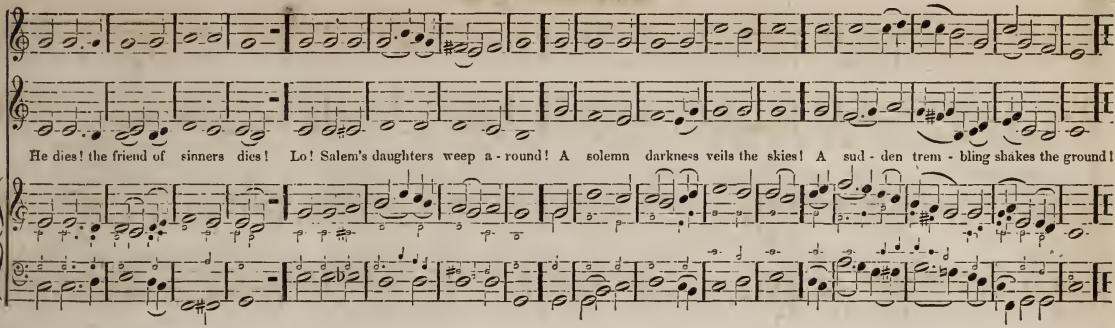

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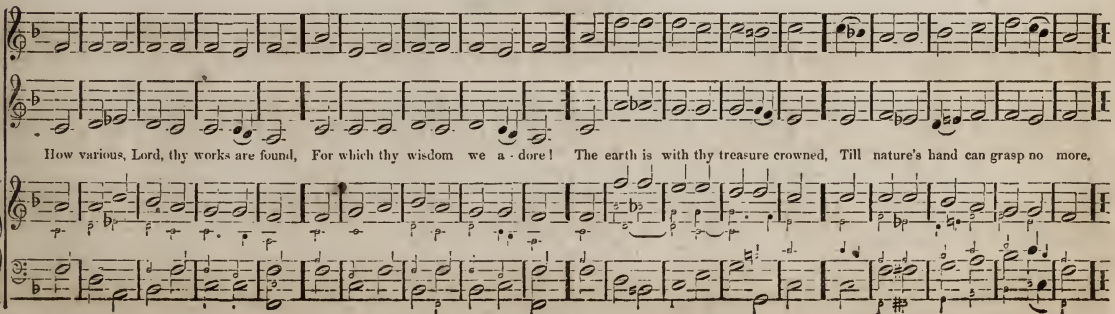

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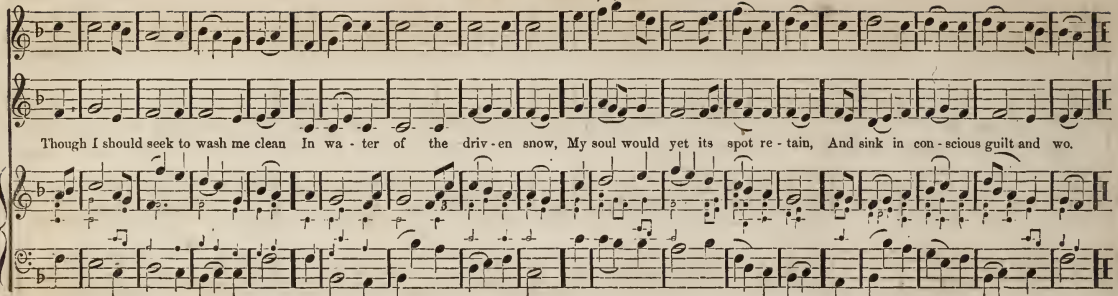

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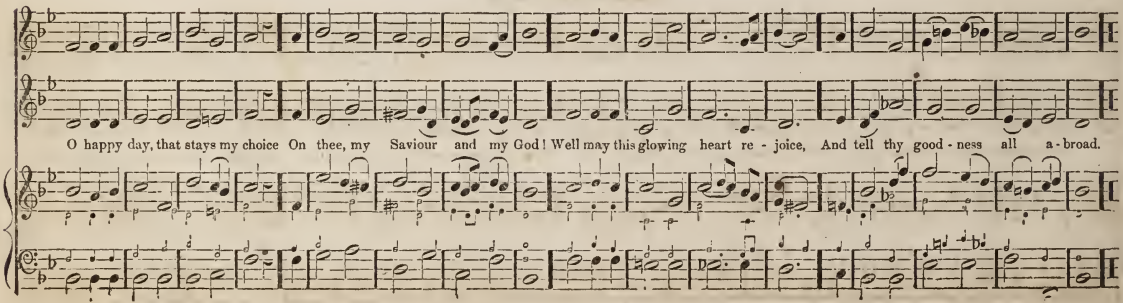

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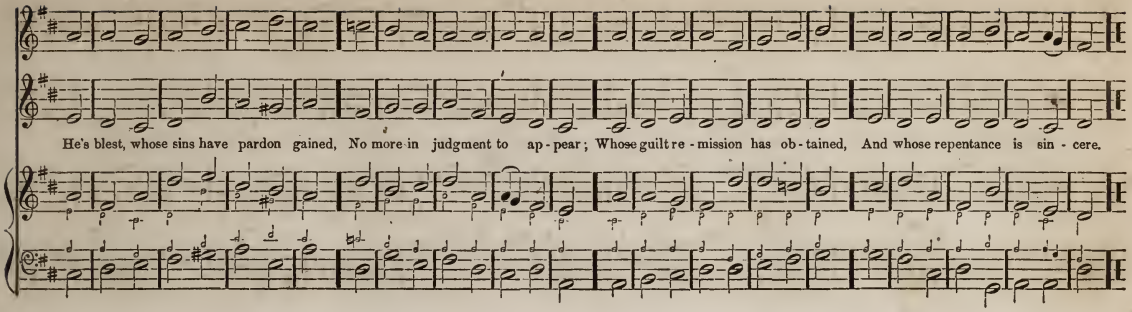

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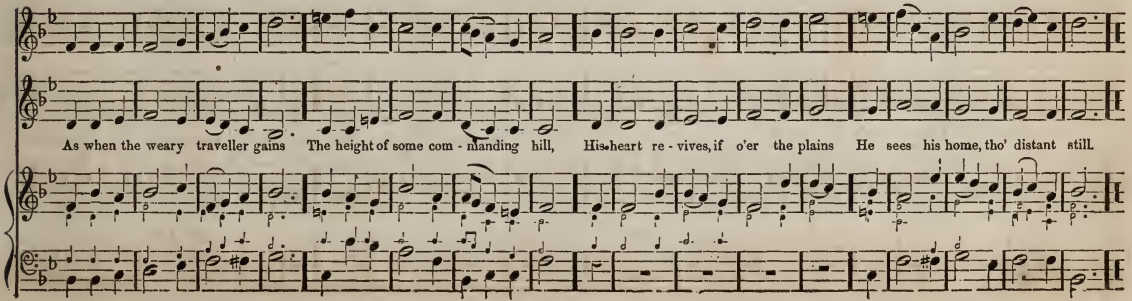

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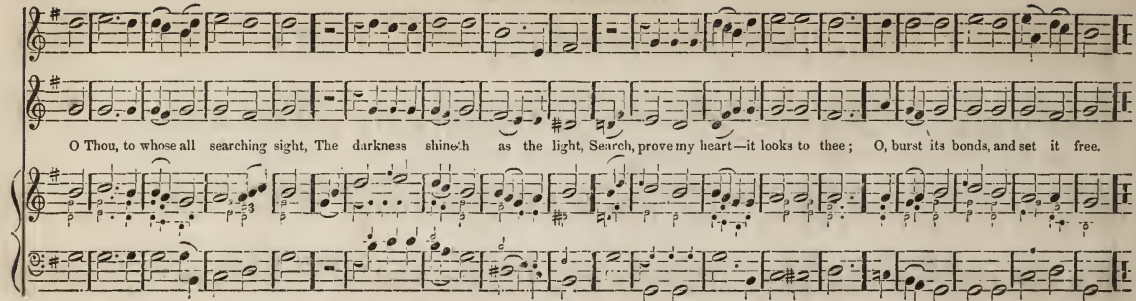

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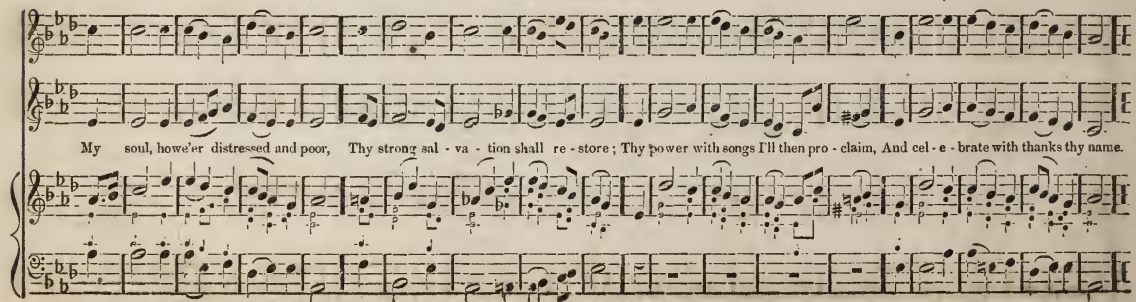

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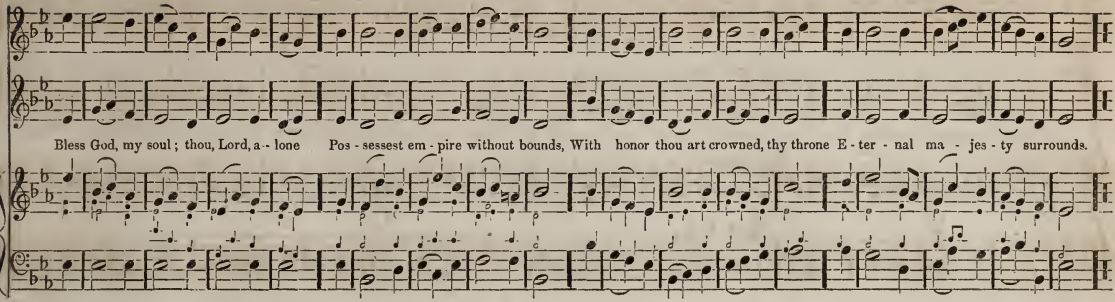

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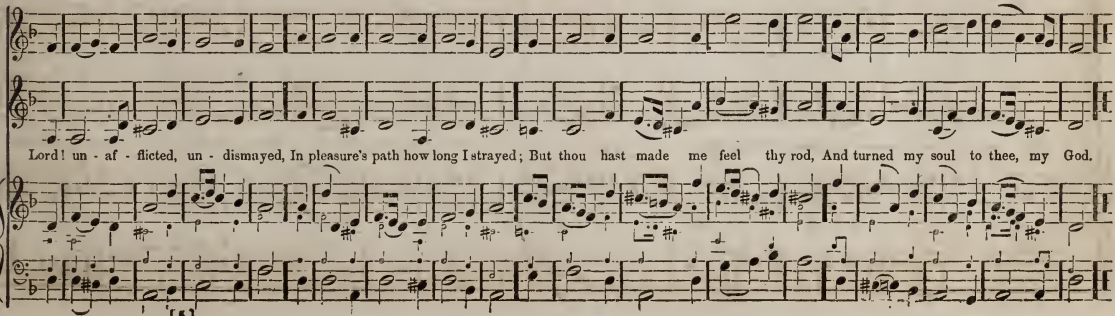

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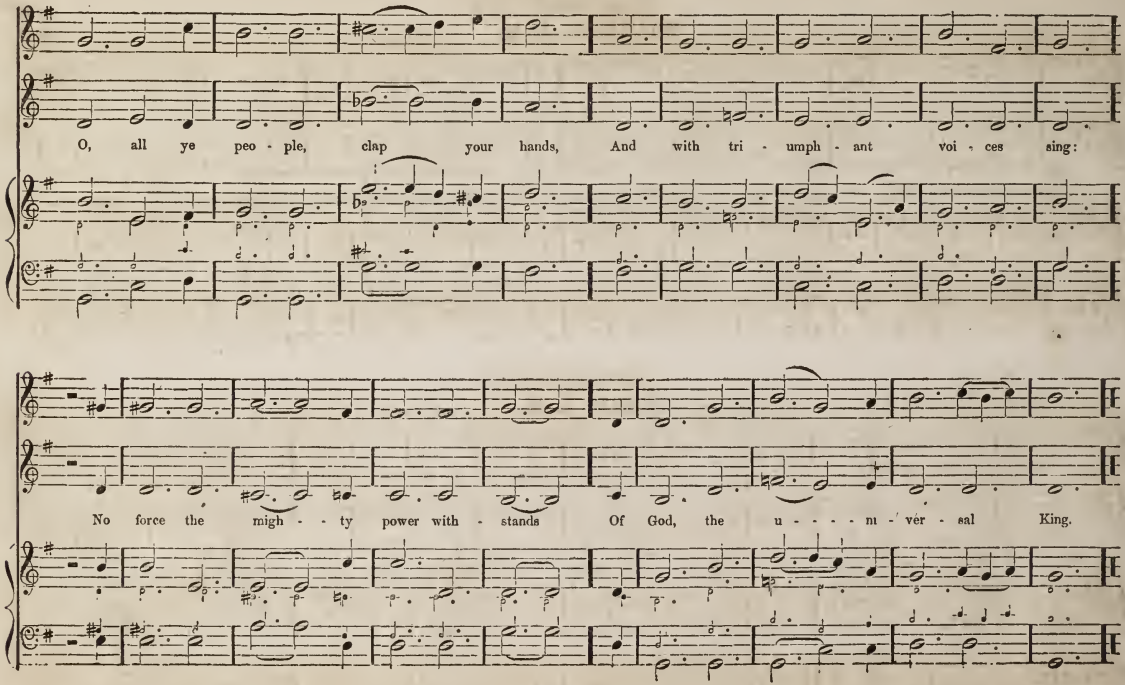
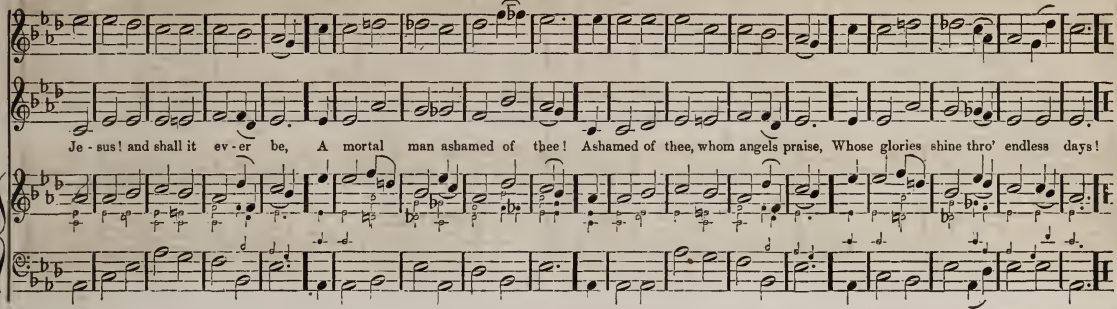
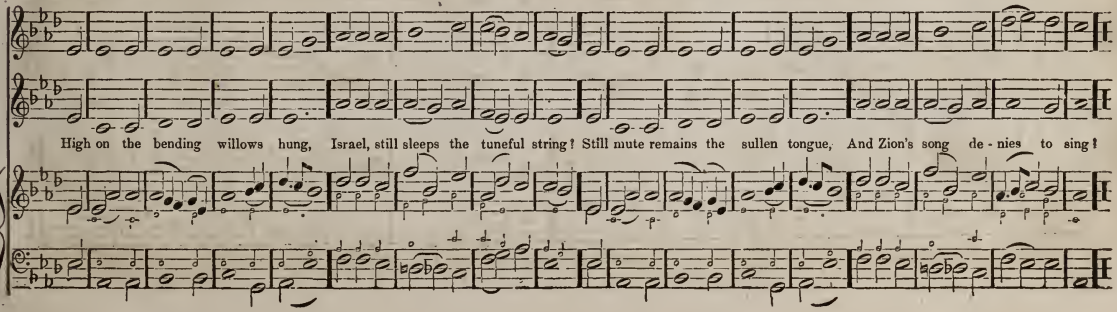
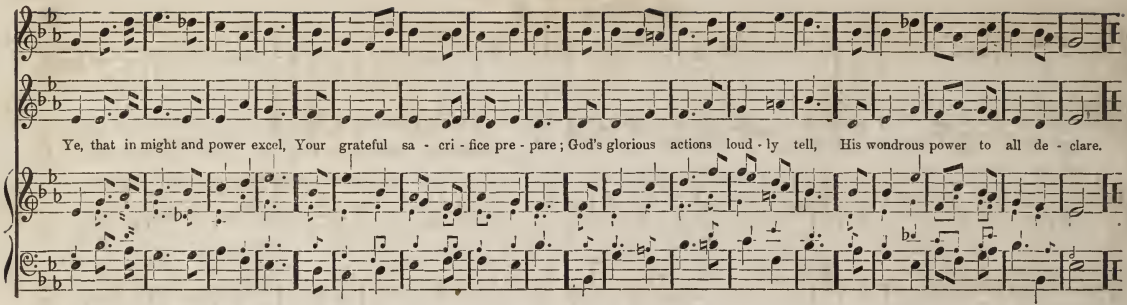



Je - sus! and shall it ev - er be, A mortal man ashamed of thee! Ashamed of thee, whom angels praise, Whose glories shine thro' endless days!

BAUN. L. M.


High on the bending willows hung, Israel, still sleeps the tuneful string? Still mute remains the sullen tongue, And Zion's song de - nies to sing?

TRURO. L. M.



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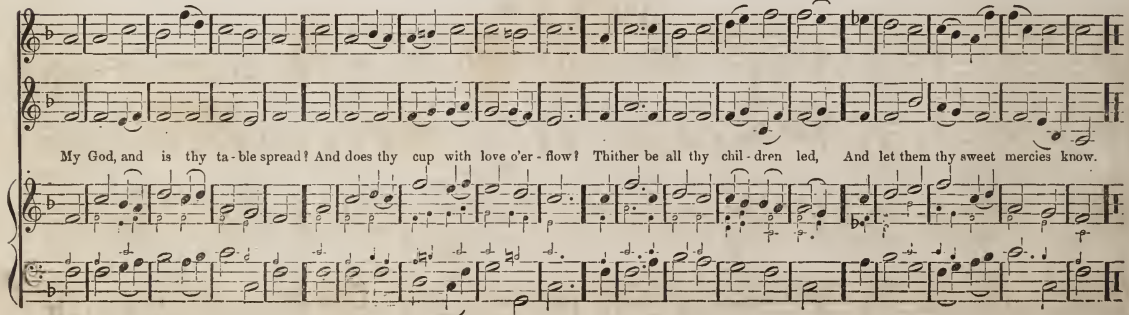

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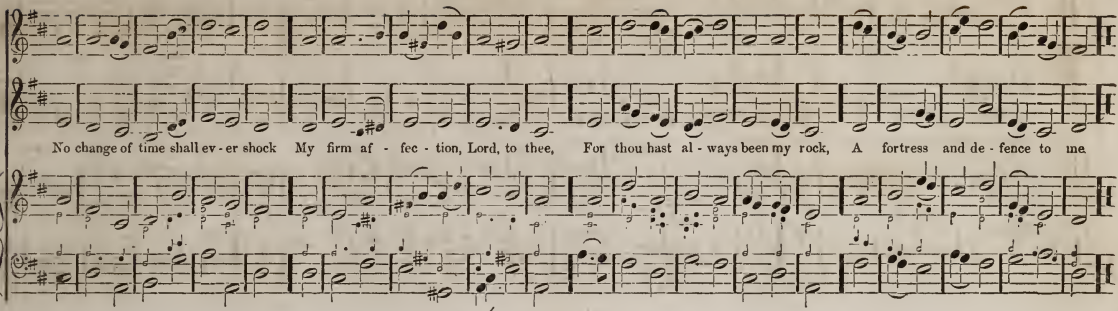

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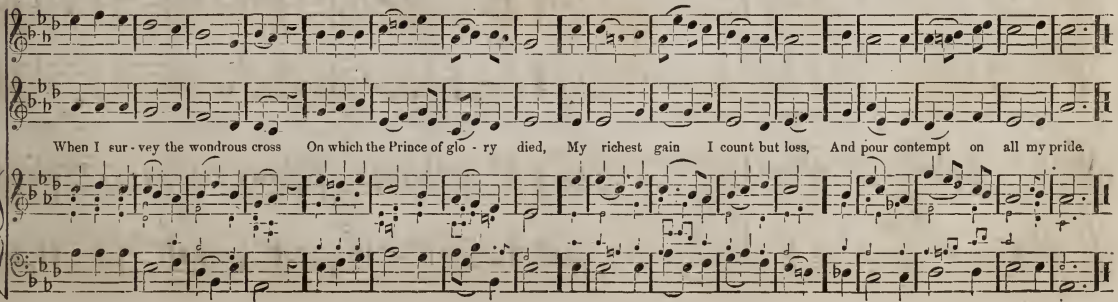

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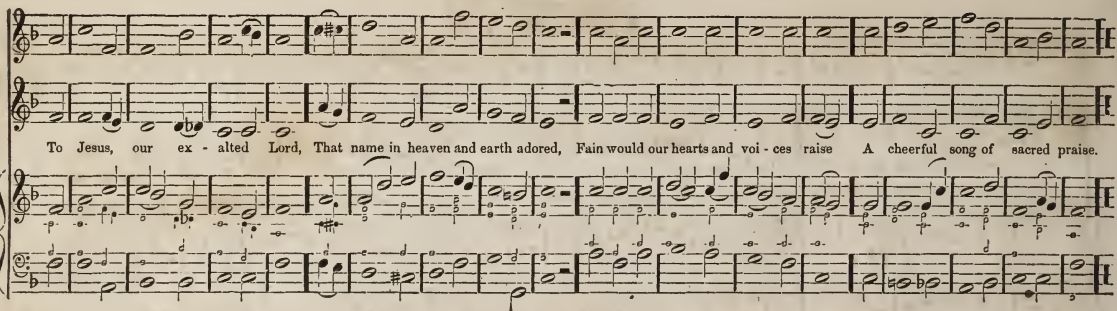
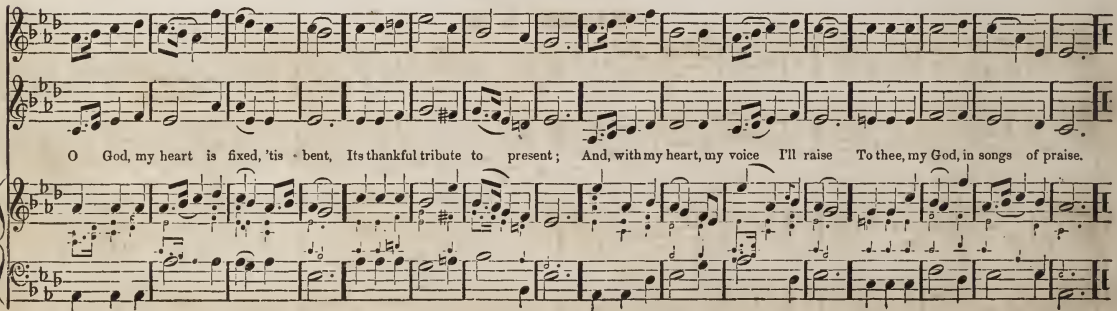
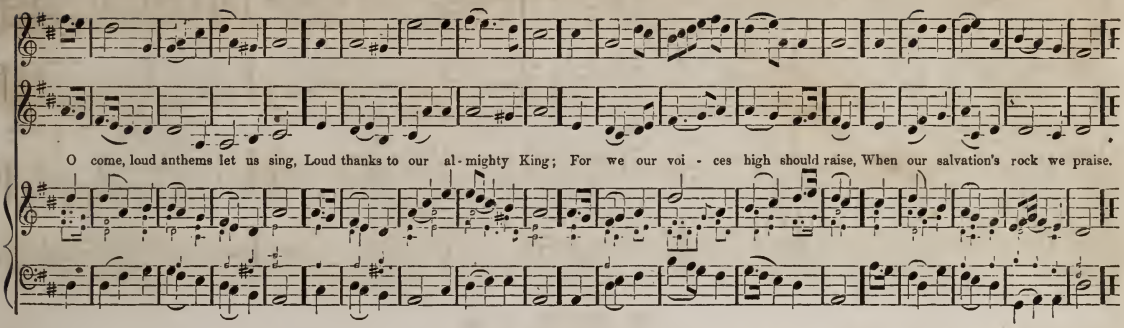


ST. NEOT'S. L. M.



MAGDALEN. L. M.



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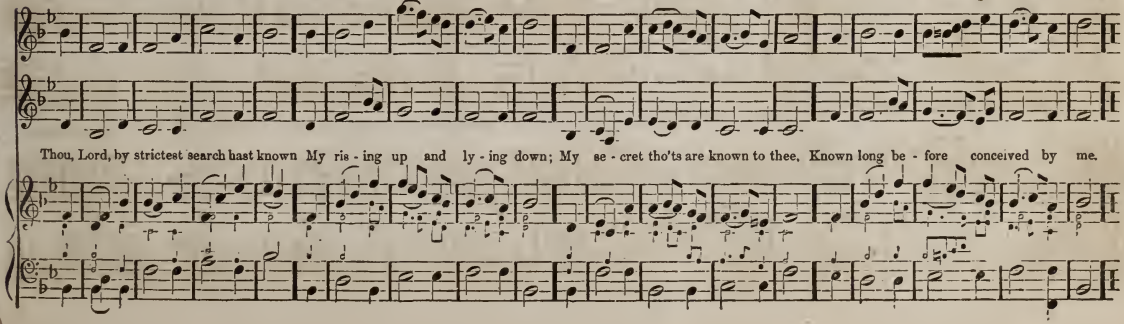

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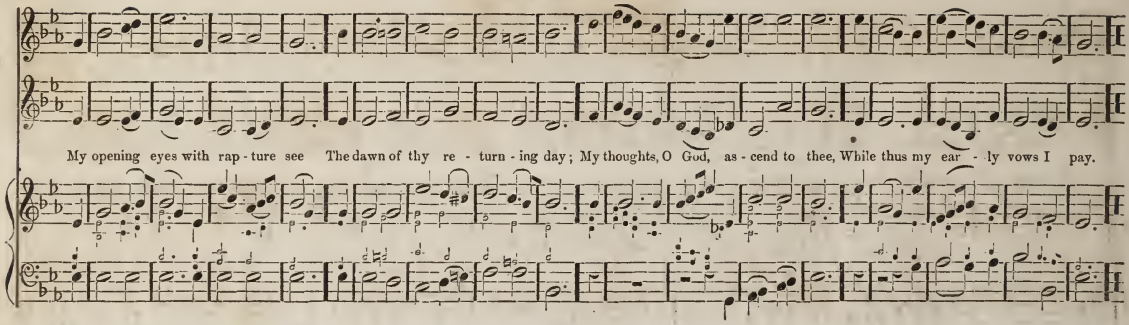
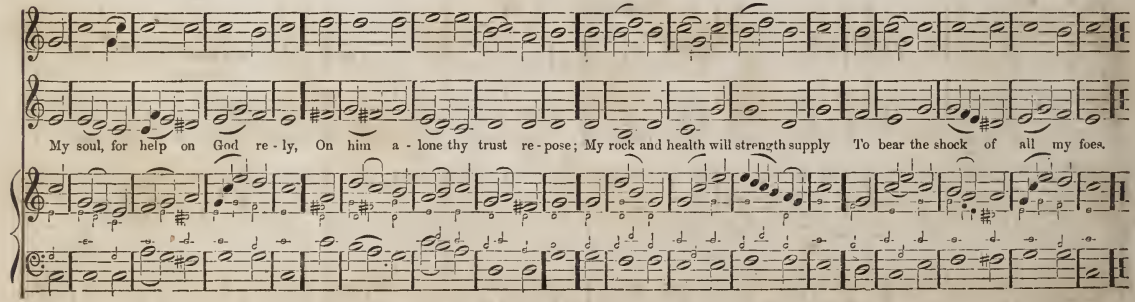
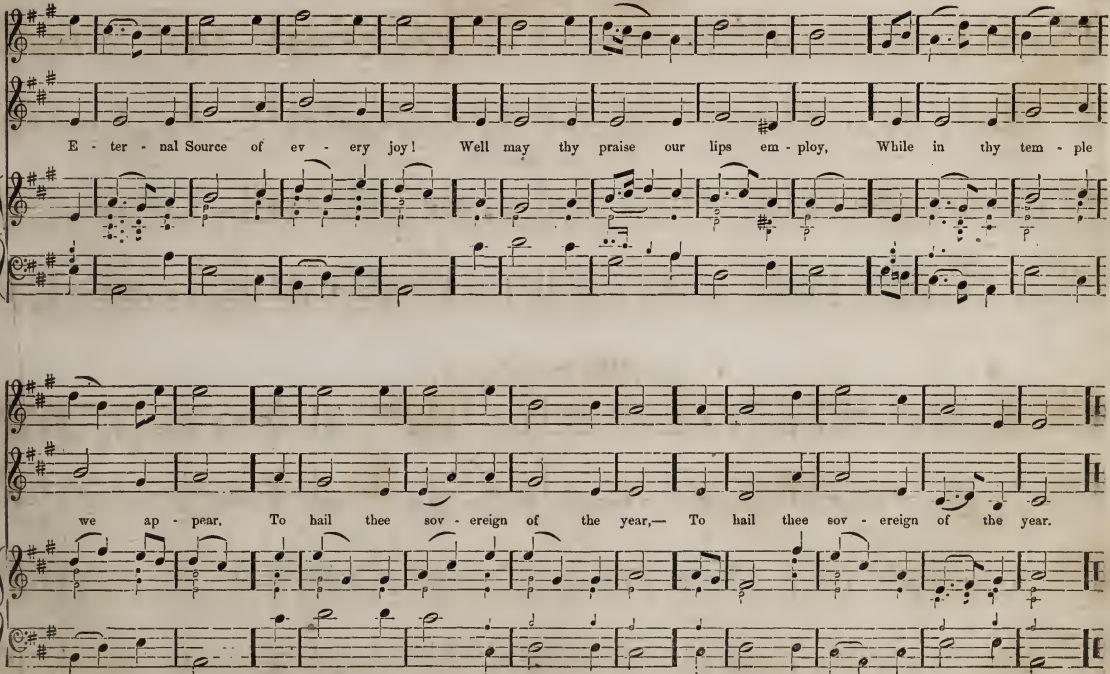
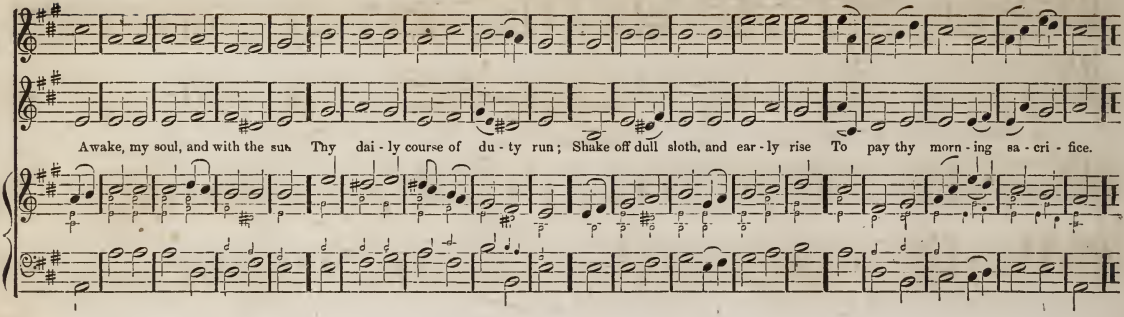


VINER. L. M.

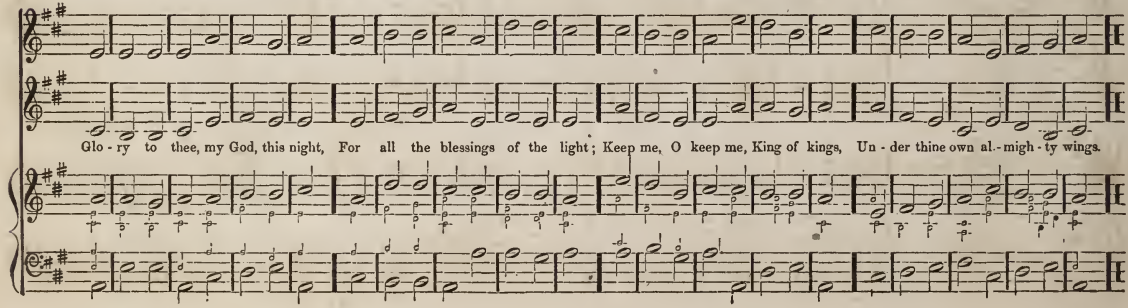


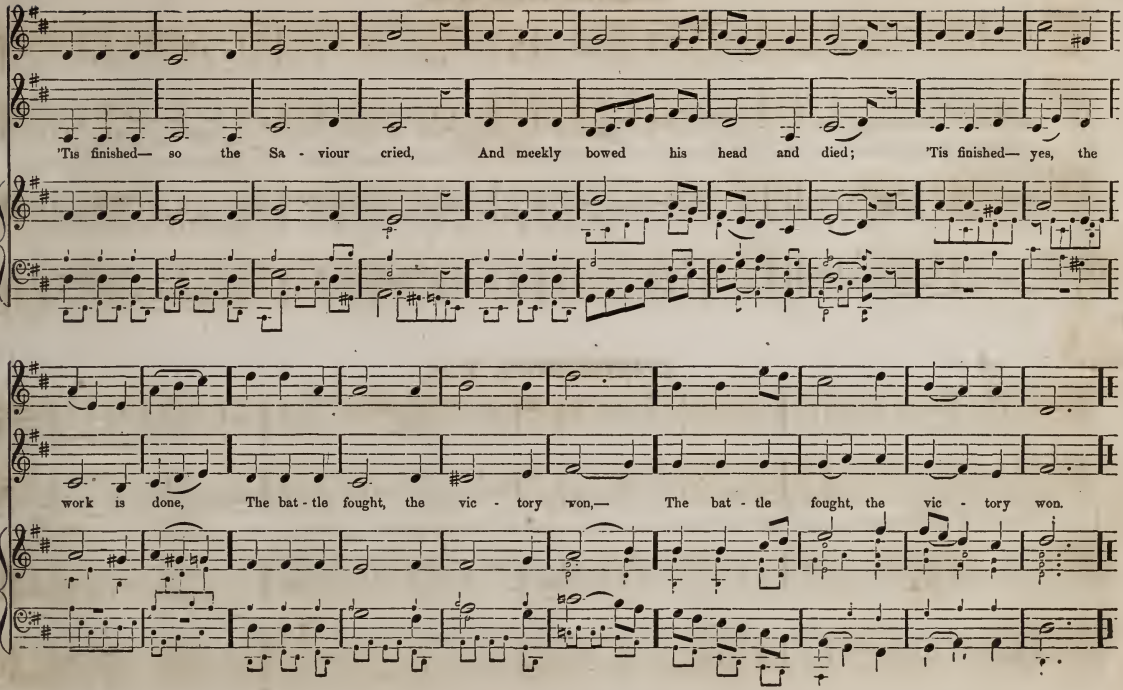

E - ter - nal Source of ev - ery joy! Well may thy praise our lips em - ploy, While in thy tem - ple
we ap - pear, To hail thee sov - ereign of the year,— To hail thee sov - ereign of the year.

MORNING HYMN. L. M.

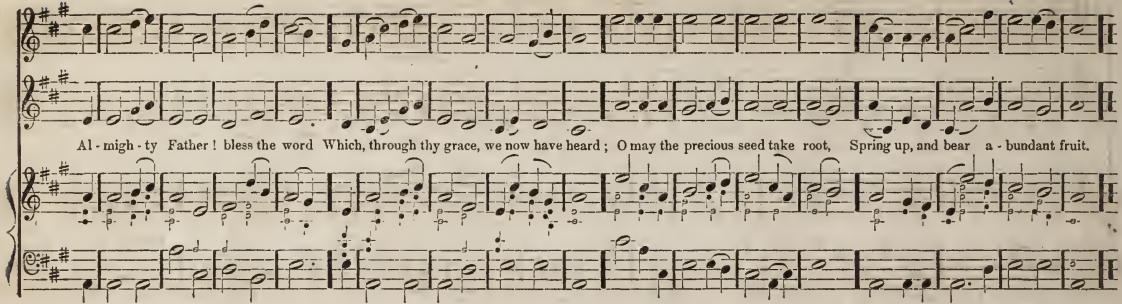


EVENING HYMN. L. M.




'Tis finished— so the Sa - viour cried, And meekly bowed his head and died; 'Tis finished— yes, the
work is done, The bat - tle fought, the vic - tory won,— The bat - tle fought, the vic - tory won.

WIMBORNE. L. M.



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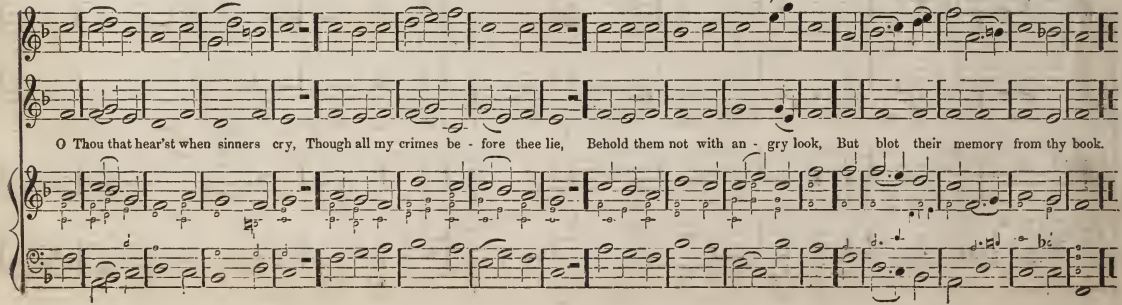
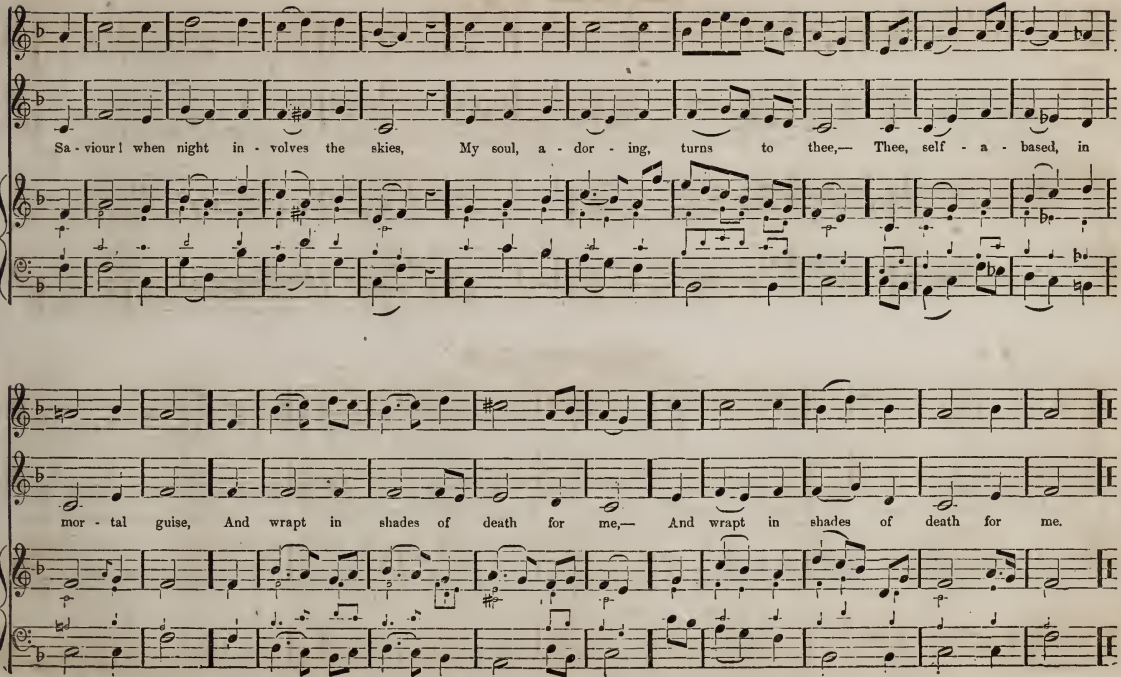
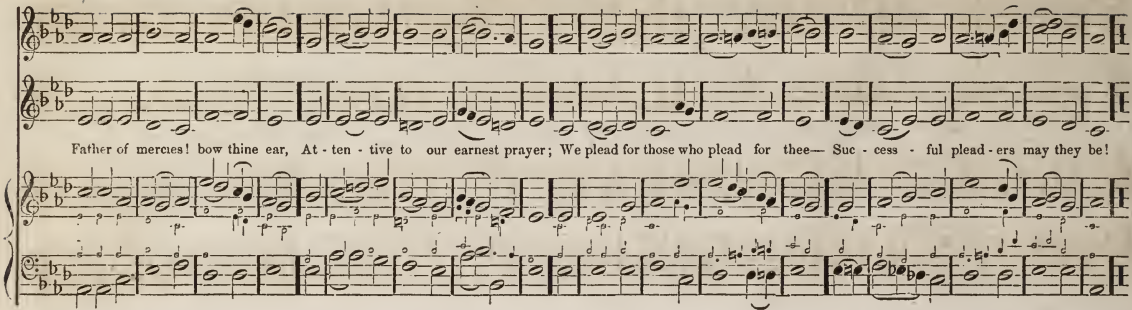
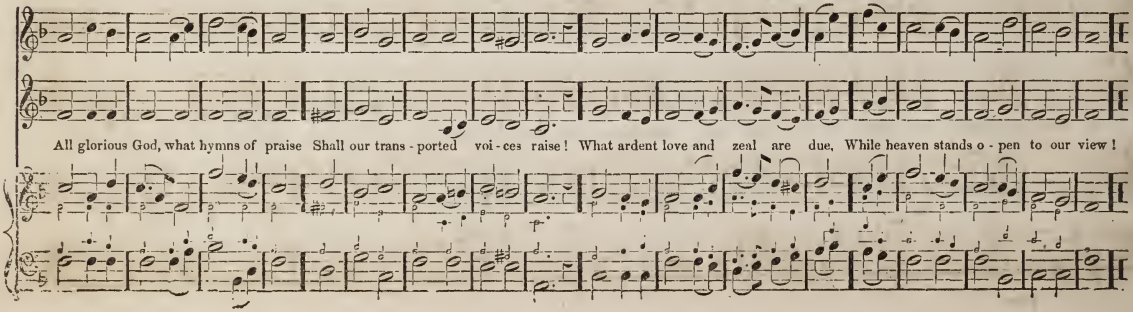


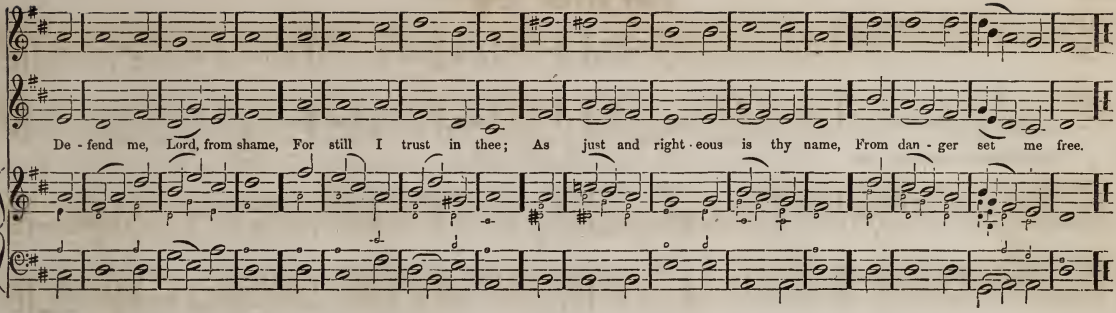

Sa - viour! when night in - volves the skies, My soul, a - dor - ing, turns to thee,— Thee, self - a - based, in
mor - tal guise, And wrapt in shades of death for me,— And wrapt in shades of death for me.

DEEP RIVER. L. M.

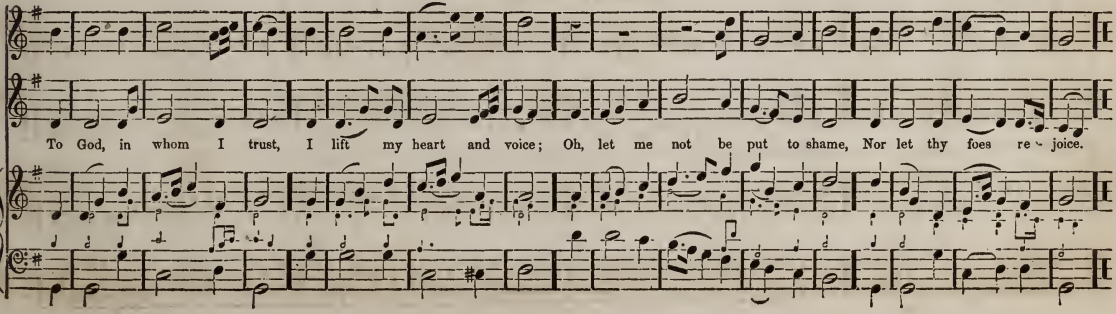


BRETBY. L. M.

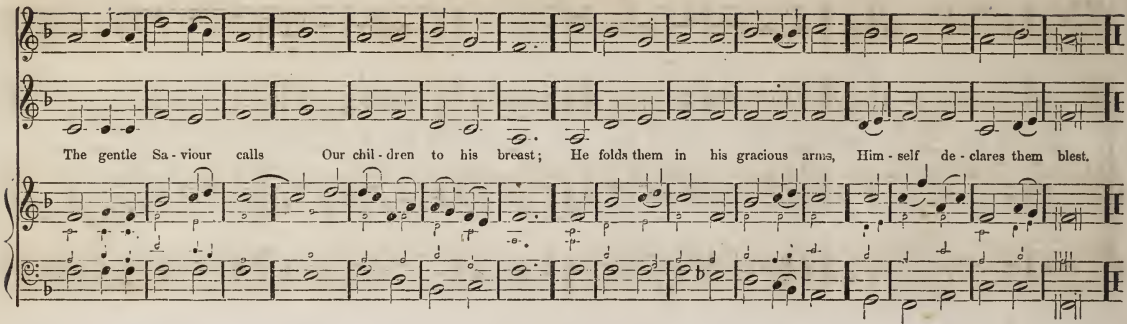



De - fend me, Lord, from shame, For still I trust in thee; As just and right - eous is thy name, From dan - ger set me free.

KIRKDALE. S. M.


To God, in whom I trust, I lift my heart and voice; Oh, let me not be put to shame, Nor let thy foes re - joice.

TUTBURY. S. M.



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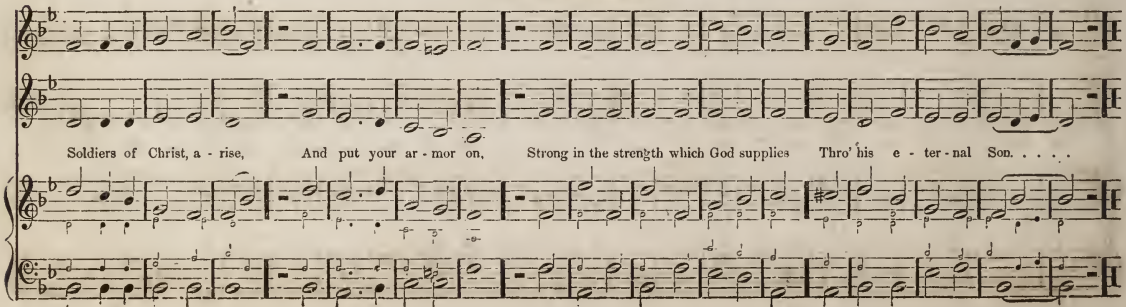
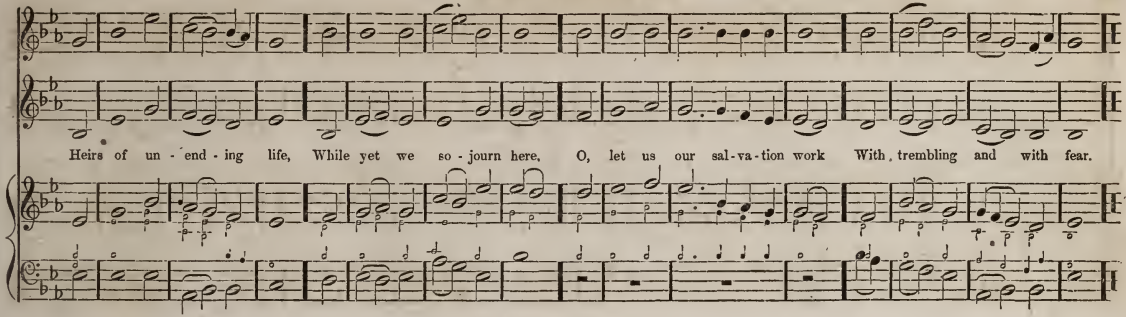
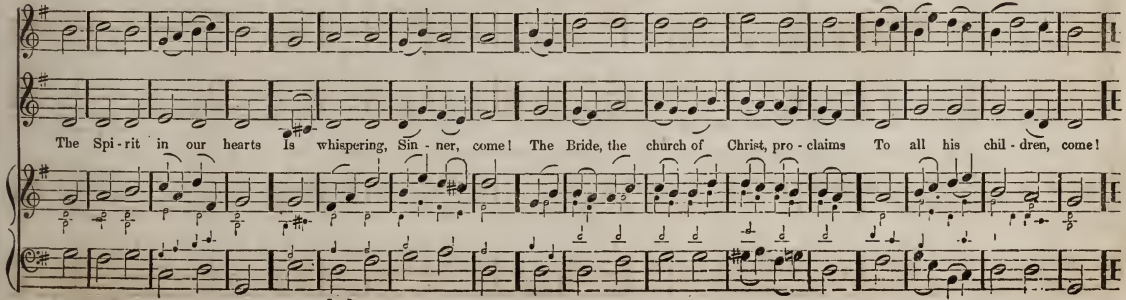
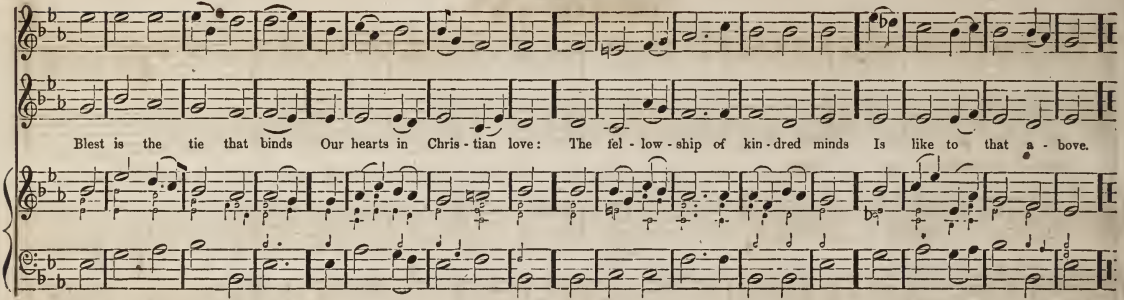



Heirs of un - end - ing life, While yet we so - journ here, O, let us our sal - va - tion work With, trembling and with fear.

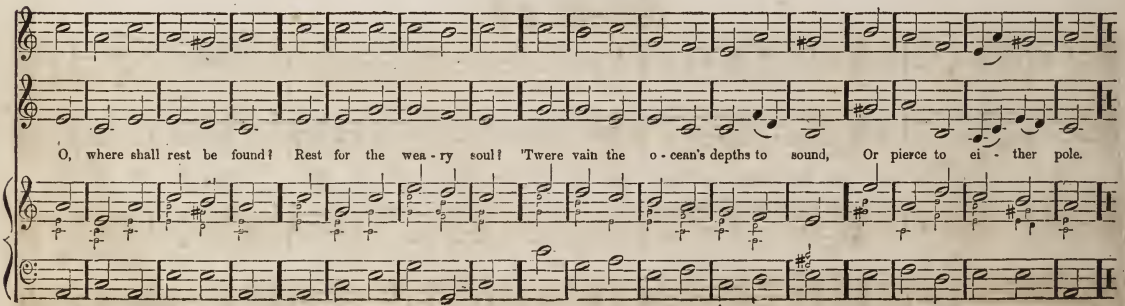
SHIRLAND. S. M.


The Spi - rit in our hearts Is whispering, Sin - ner, come! The Bride, the church of Christ, pro - claims To all his chil - dren, come!

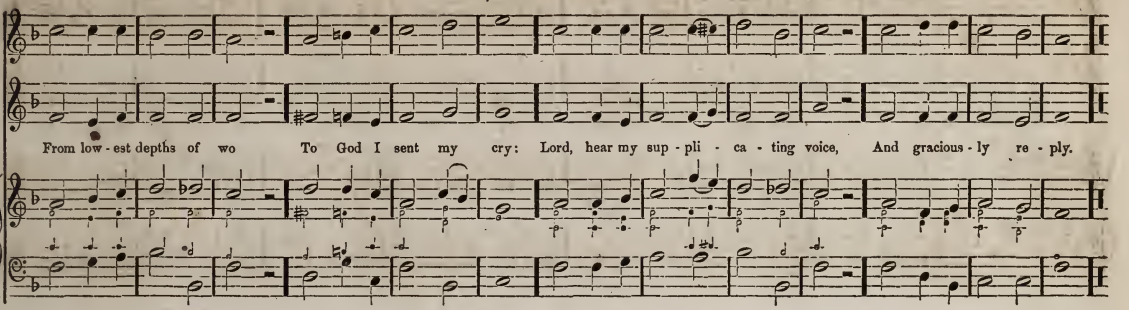
SACRIFICE. S. M.



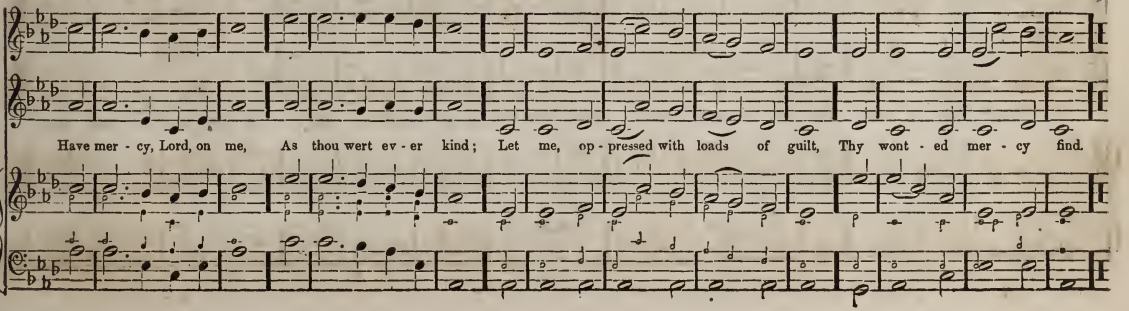
ST. BRIDE'S. S. M.



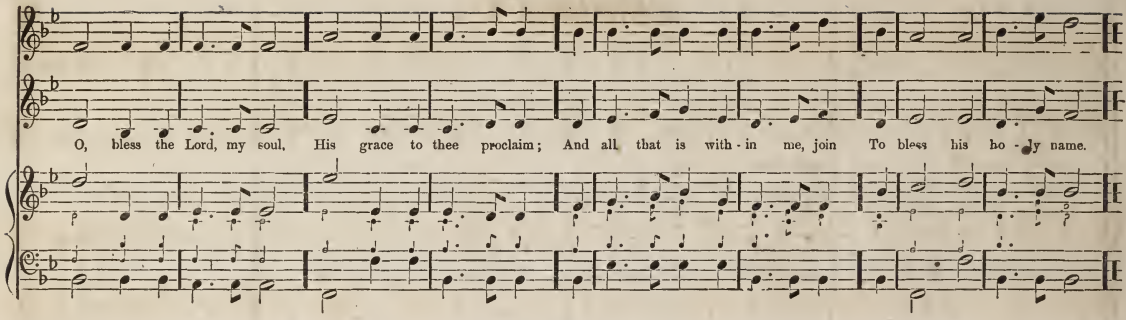
BRIGHAM. S. M.



LEIGHTON. S. M.



COMBER. S. M.



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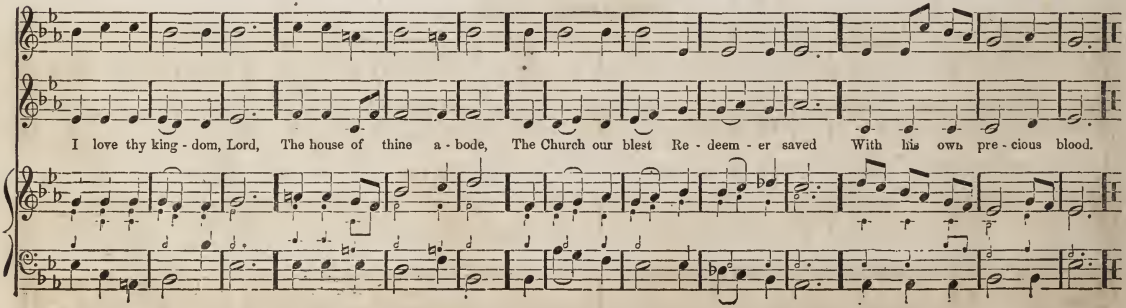

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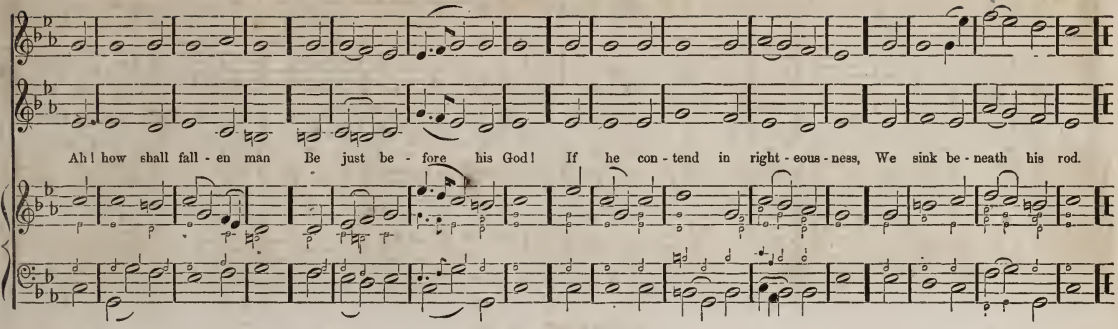

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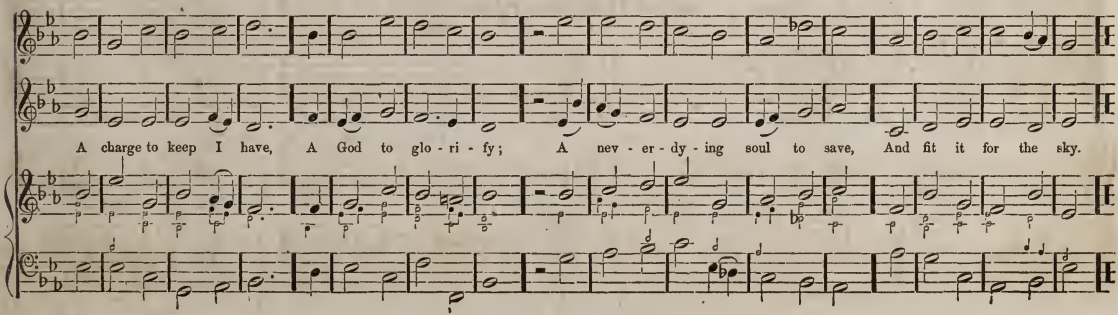
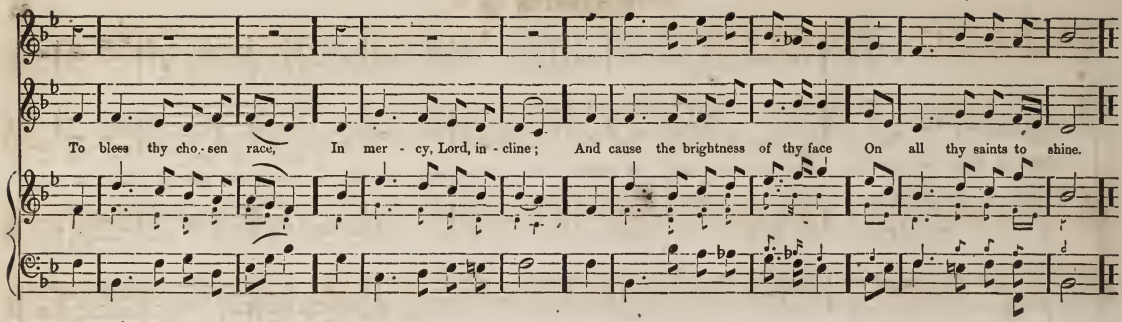


ST. OLAF. S. M.



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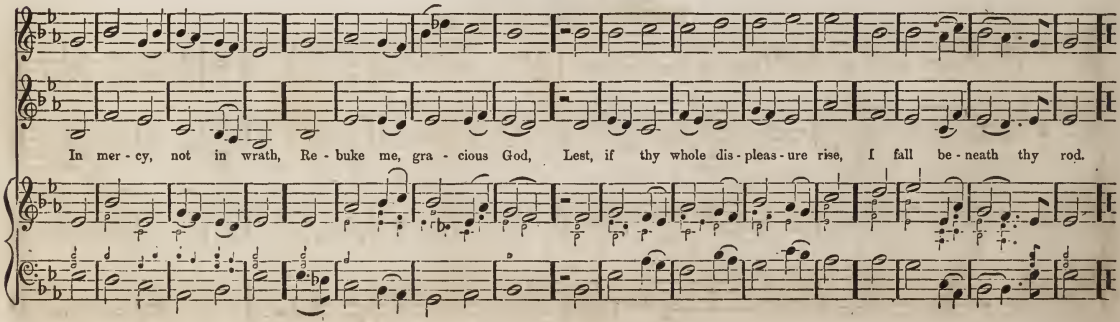
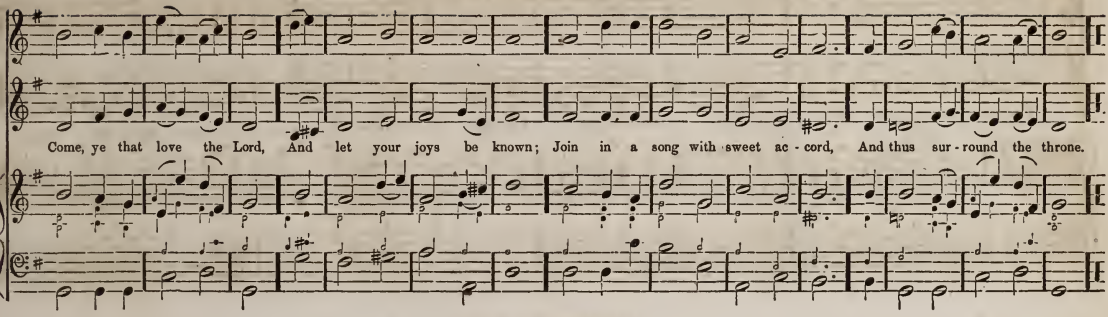
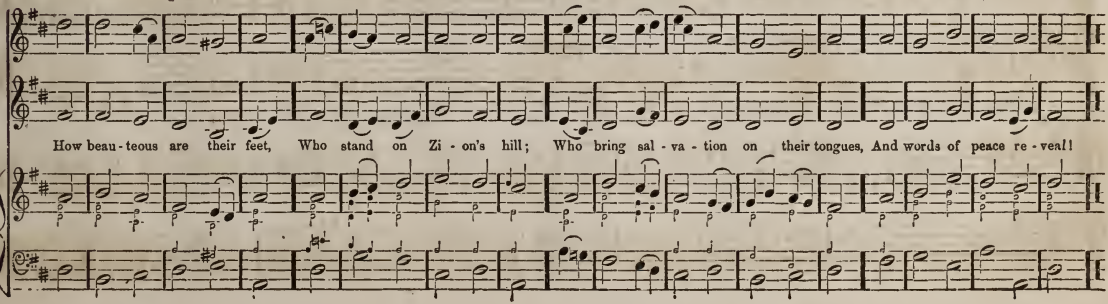
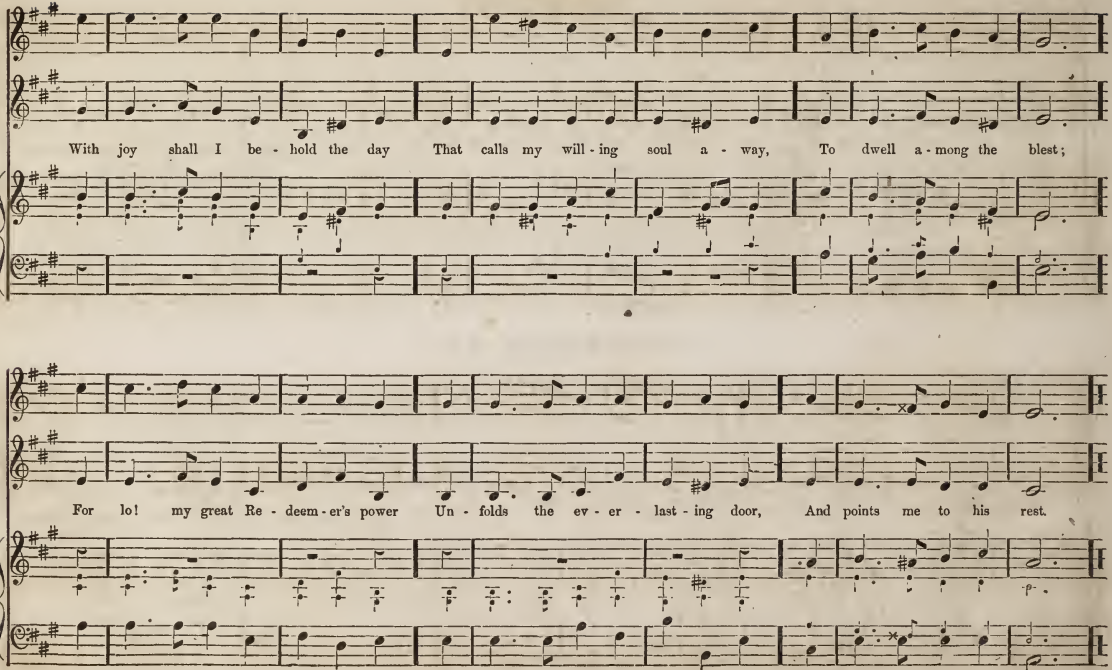


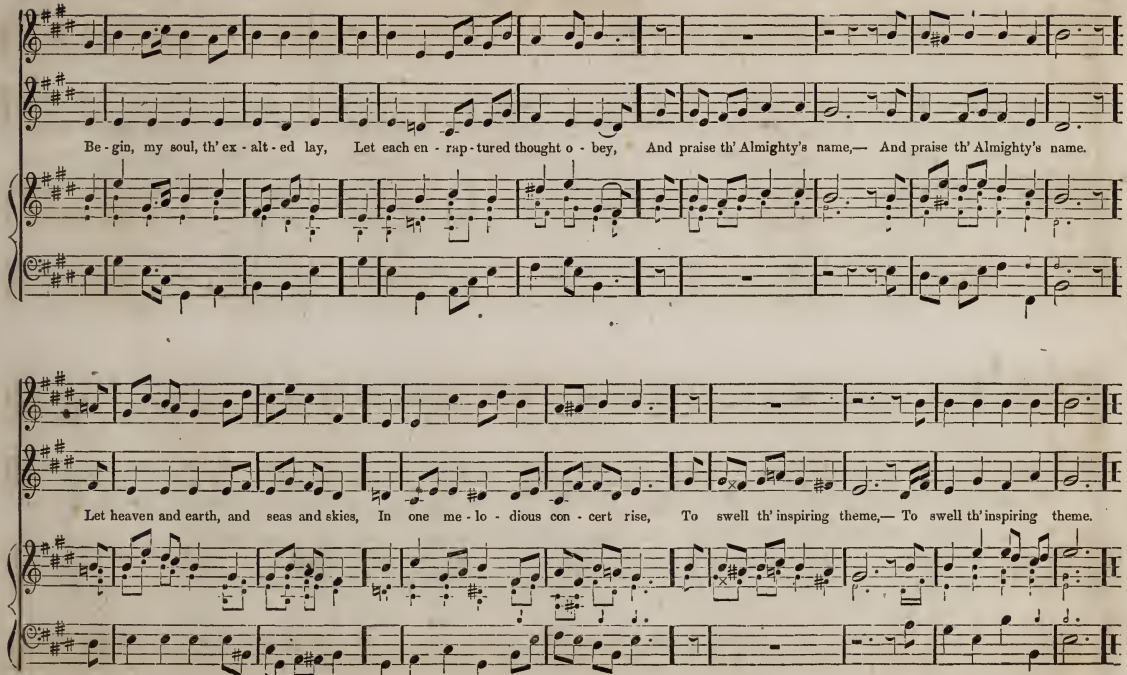
RIDLEY. S. M.

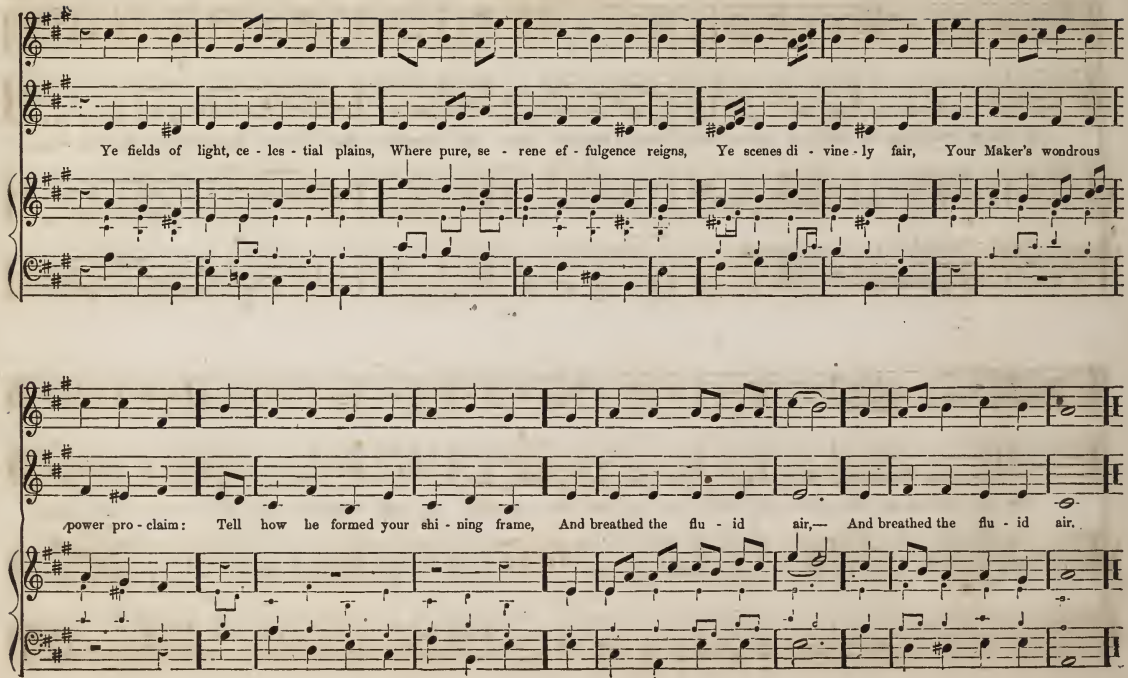


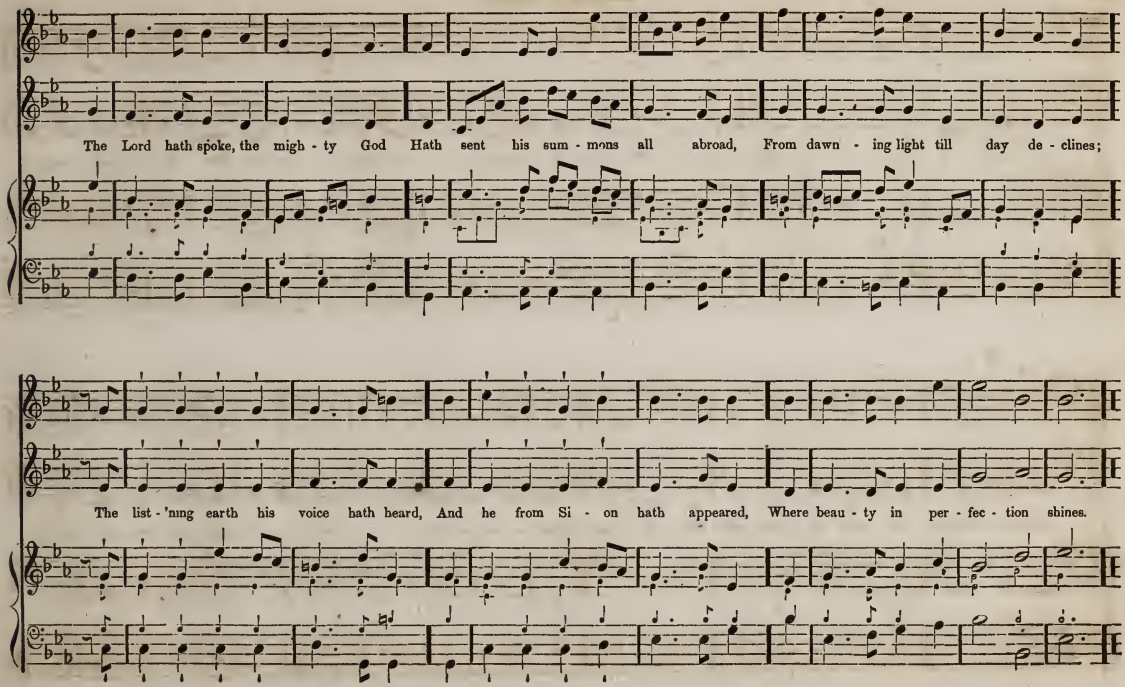
KIDDERMINSTER. S. M.

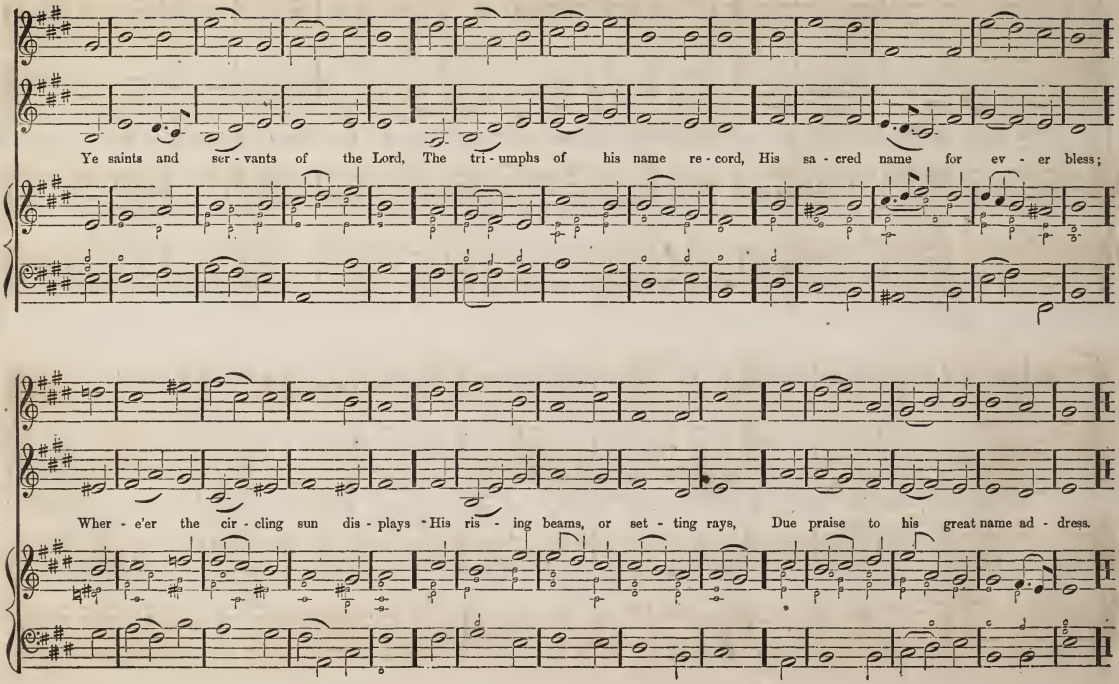


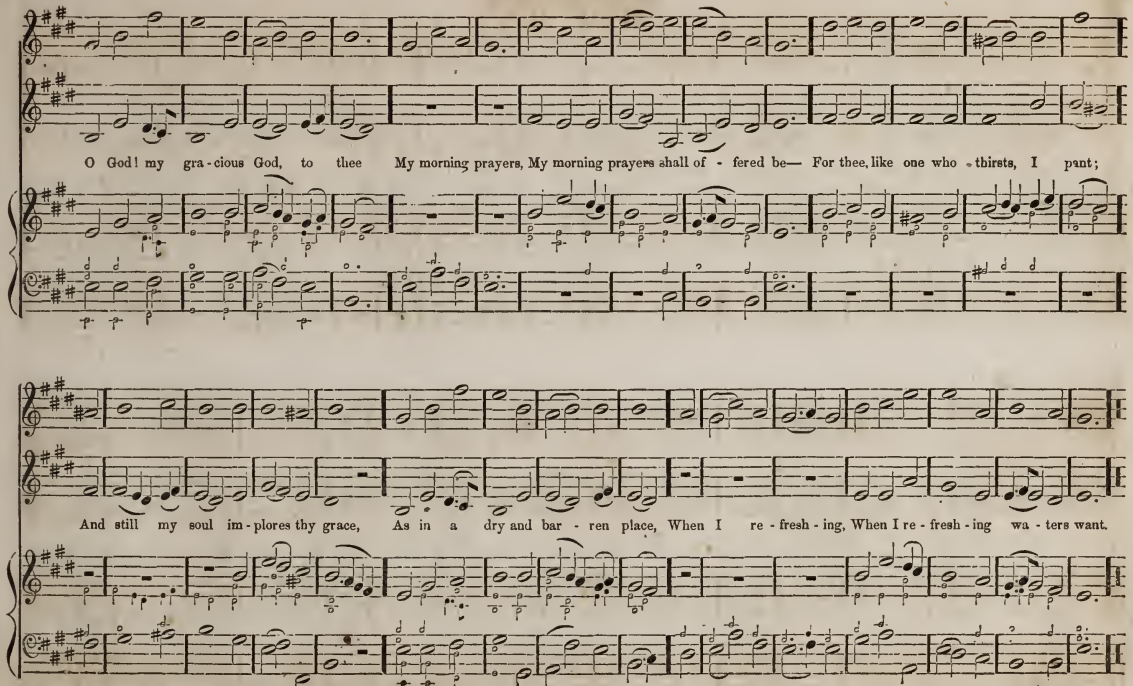

With joy shall I be - hold the day That calls my will - ing soul a - way, To dwell a - mong the blest;
For lo! my great Re - deem - er's power Un - folds the ev - er - last - ing door, And points me to his rest.

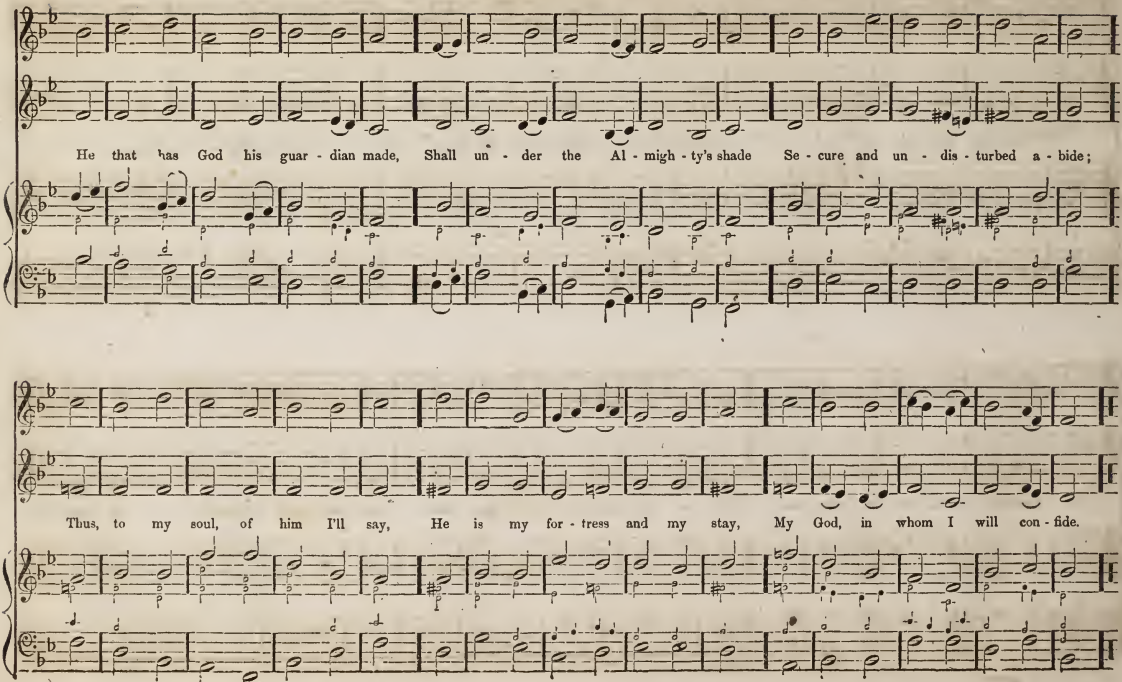

Be - gin, my soul, th' ex - alt - ed lay, Let each en - rap - tured thought o - bey, And praise th' Almighty's name,— And praise th' Almighty's name.
Let heaven and earth, and seas and skies, In one me - lo - dious con - cert rise, To swell th' inspiring theme,— To swell th' inspiring theme.

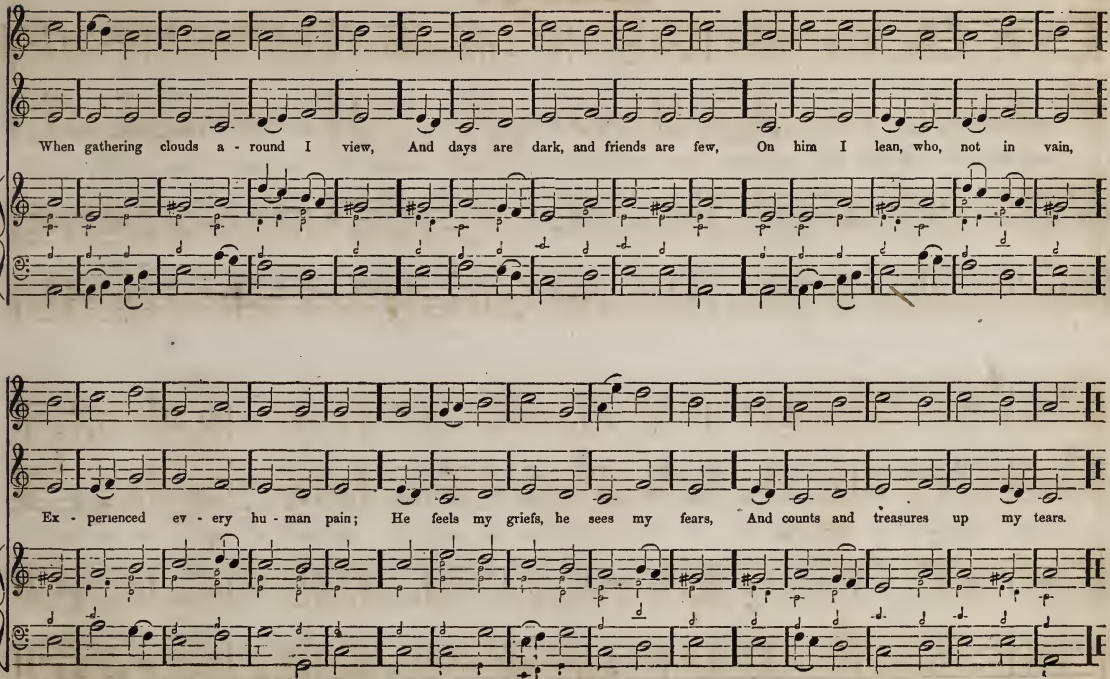

Ye fields of light, ce - les - tial plains, Where pure, se - rene ef - fulgence reigns, Ye scenes di - vine - ly fair, Your Maker's wondrous
power pro - claim: Tell how be formed your shi - ning frame, And breathed the flu - id air,— And breathed the flu - id air.

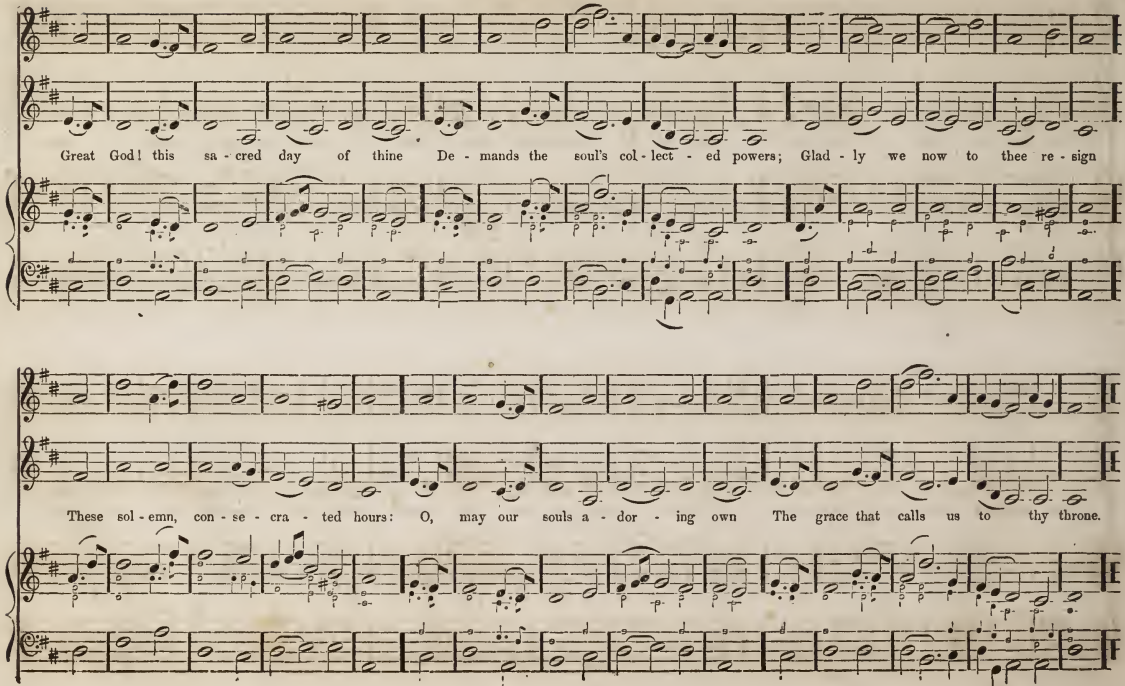

The Lord hath spoke, the migh - ty God Hath sent his sum - mons all abroad, From dawn - ing light till day de - clines;
The list - 'ning earth his voice hath heard, And he from Si - on hath appeared, Where beau - ty in per - fec - tion shines.

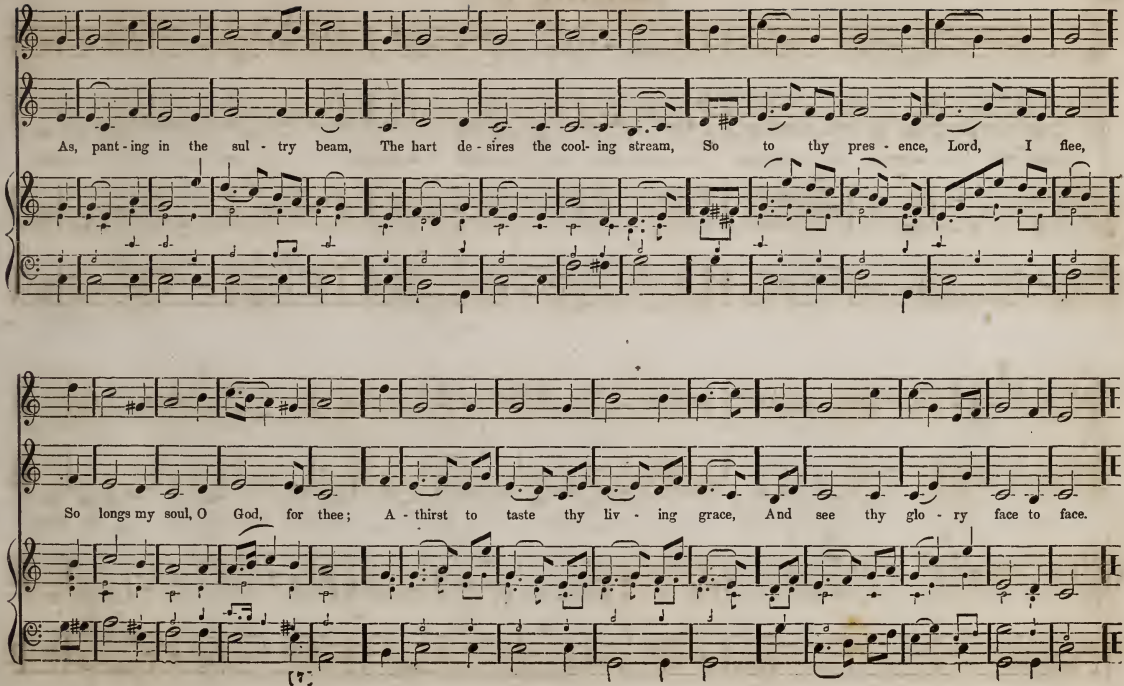

Ye saints and ser - vants of the Lord, The tri - umphs of his name re - cord, His sa - cred name for ev - er bless;
Wher - e'er the cir - cling sun dis - plays His ris - ing beams, or set - ting rays, Due praise to his great name ad - dress.

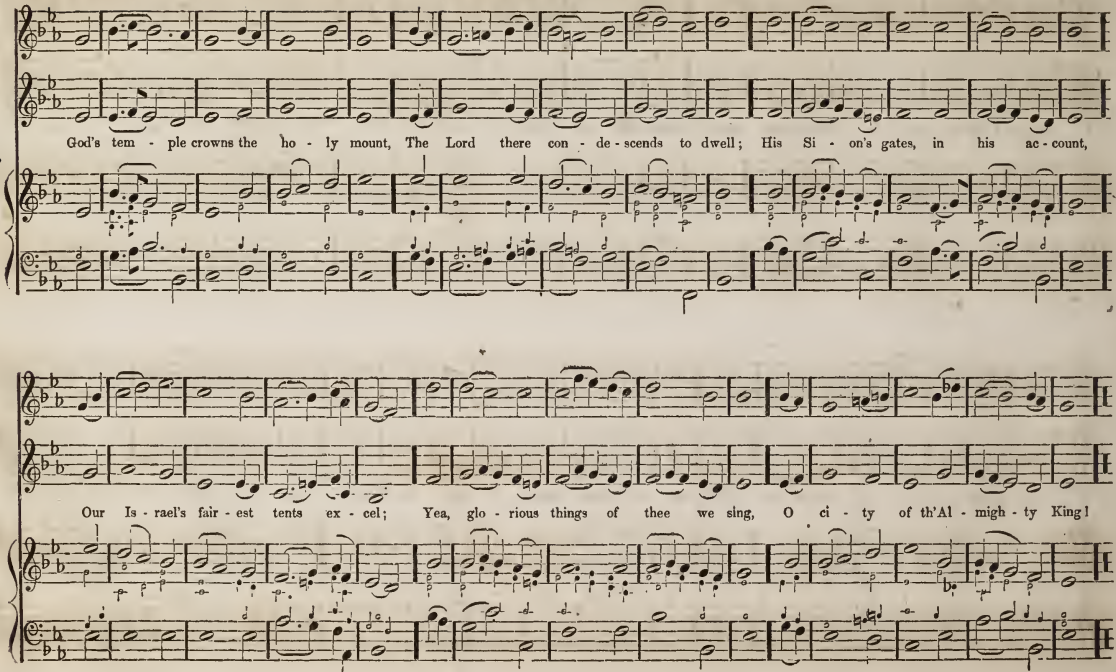

O God! my gra - cious God, to thee My morning prayers, My morning prayers shall of - fered be— For thee, like one who thirsts, I pant;
And still my soul im - plores thy grace, As in a dry and bar - ren place, When I re - fresh - ing, When I re - fresh - ing wa - ters want.

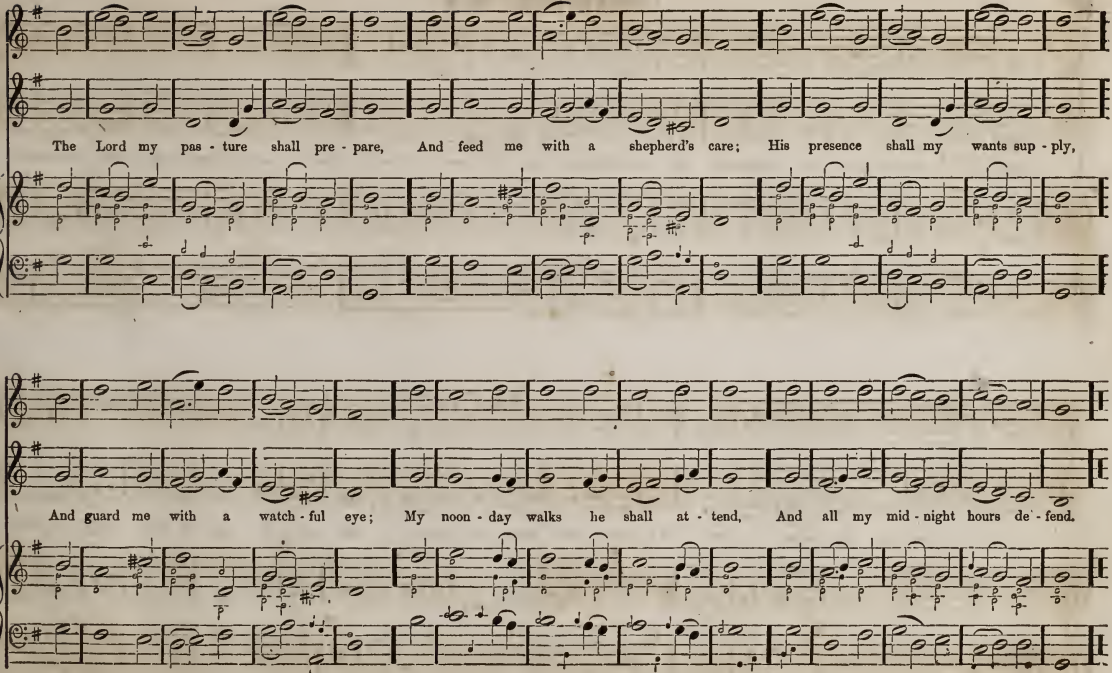

He that has God his guar - dian made, Shall un - der the Al - migh - ty's shade Se - cure and un - dis - turbed a - bide;
Thus, to my soul, of him I'll say, He is my for - tress and my stay, My God, in whom I will con - fide.

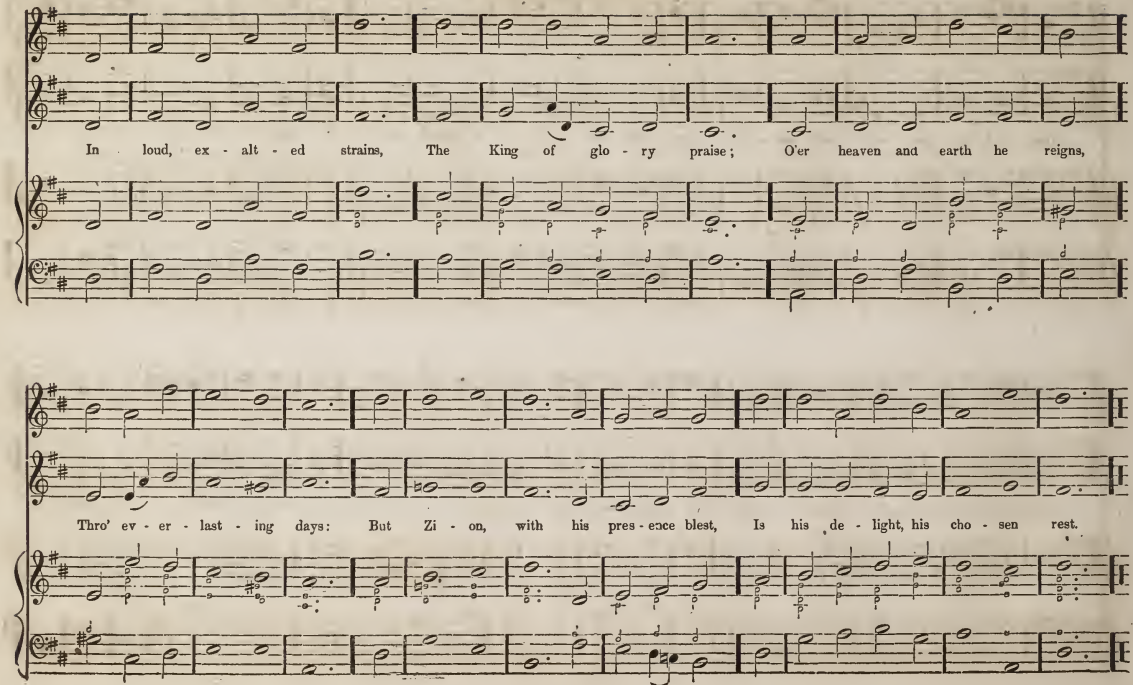

When gathering clouds a - round I view, And days are dark, and friends are few, On him I lean, who, not in vain,
Ex - perienced ev - ery hu - man pain; He feels my griefs, he sees my fears, And counts and treasures up my tears.

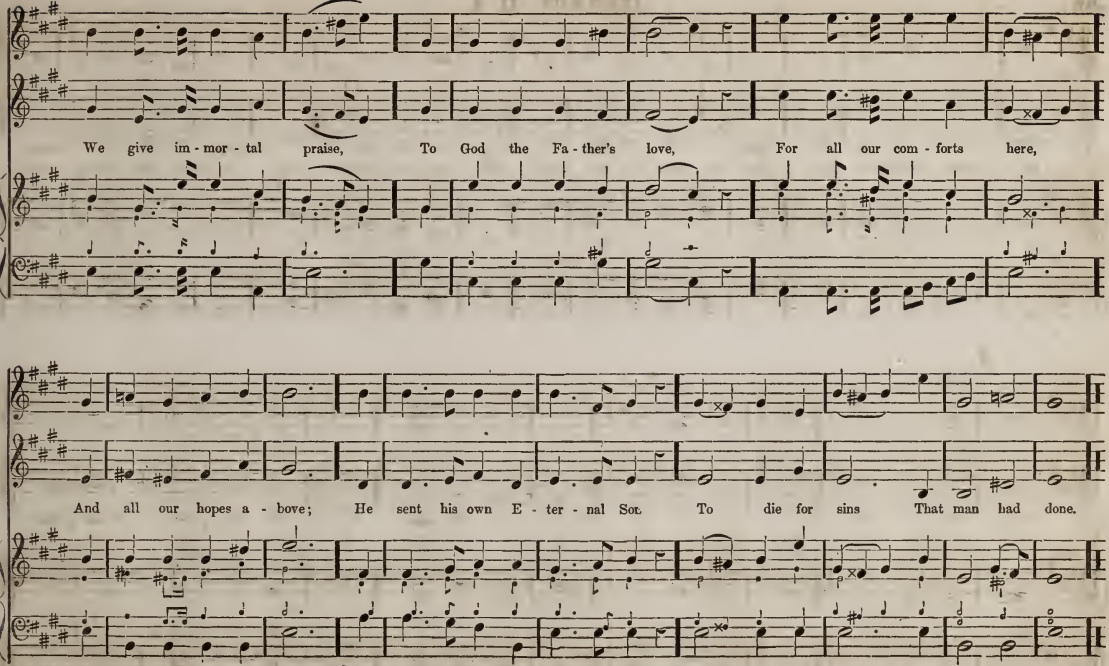

Great God! this sa - cred day of thine De - mands the soul's col - lect - ed powers; Glad - ly we now to thee re - sign
These sol - emn, con - se - cra - ted hours: O, may our souls a - dor - ing own The grace that calls us to thy throne.

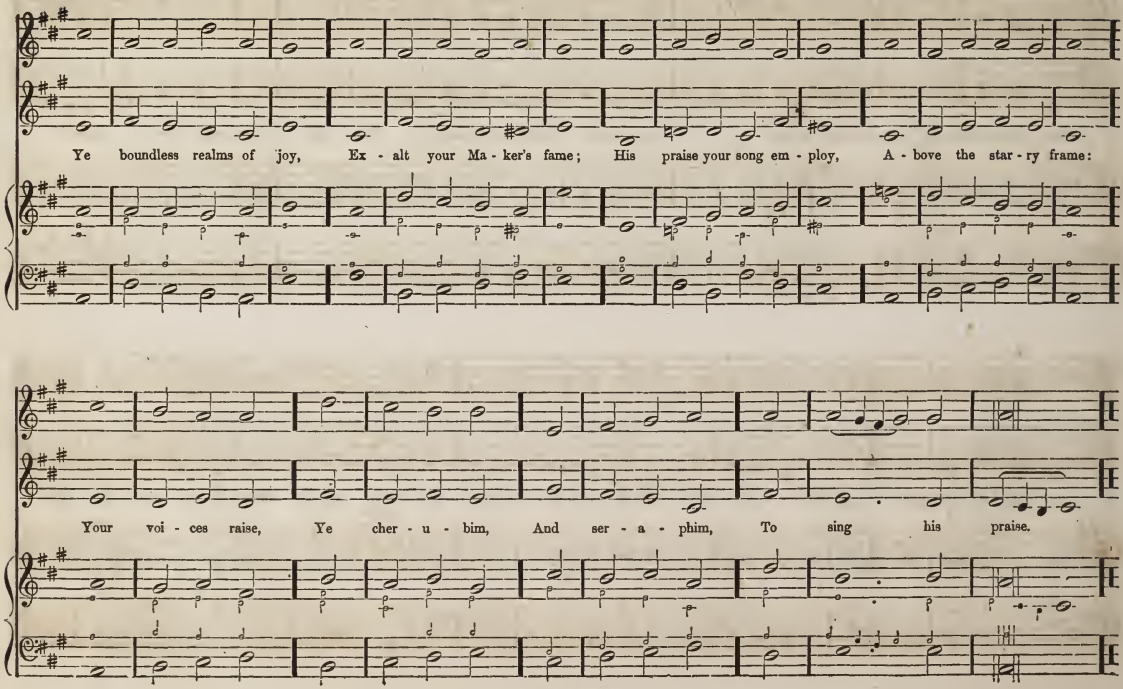

As, pant - ing in the sul - try beam, The hart de - sires the cool- ing stream, So to thy pres - ence, Lord, I flee,
So longs my soul, O God, for thee; A - thirst to taste thy liv - ing grace, And see thy glo - ry face to face.

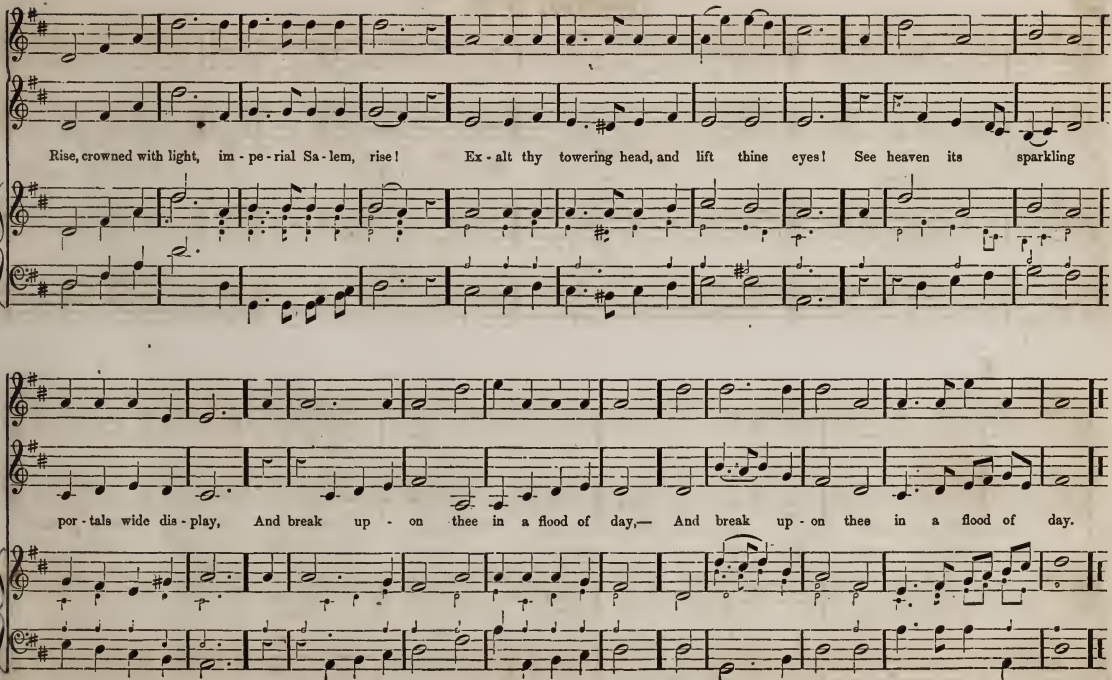

God's tem - ple crowns the ho - ly mount, The Lord there con - de - scends to dwell; His Si - on's gates, in his ac - count,
Our Is - rael's fair - est tents ex - cel; Yea, glo - rious things of thee we sing, O ci - ty of th'Al - migh - ty King!

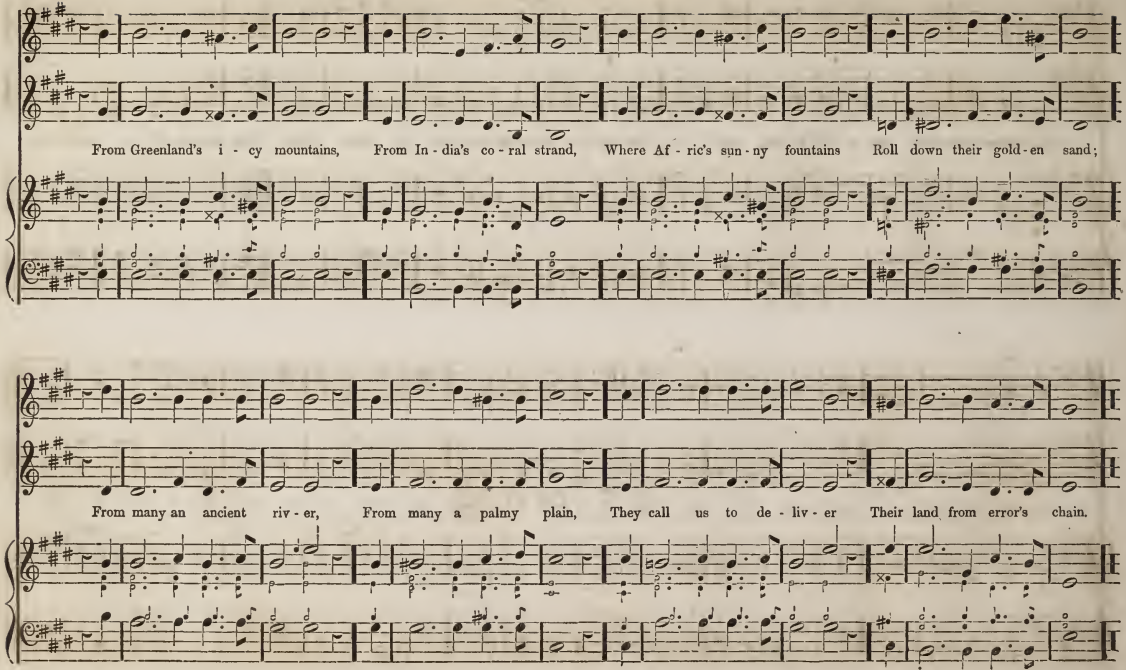

The Lord my pas - ture shall pre - pare, And feed me with a shepherd's care; His presence shall my wants sup - ply,
And guard me with a watch - ful eye; My noon - day walks he shall at - tend, And all my mid - night hours de - fend.

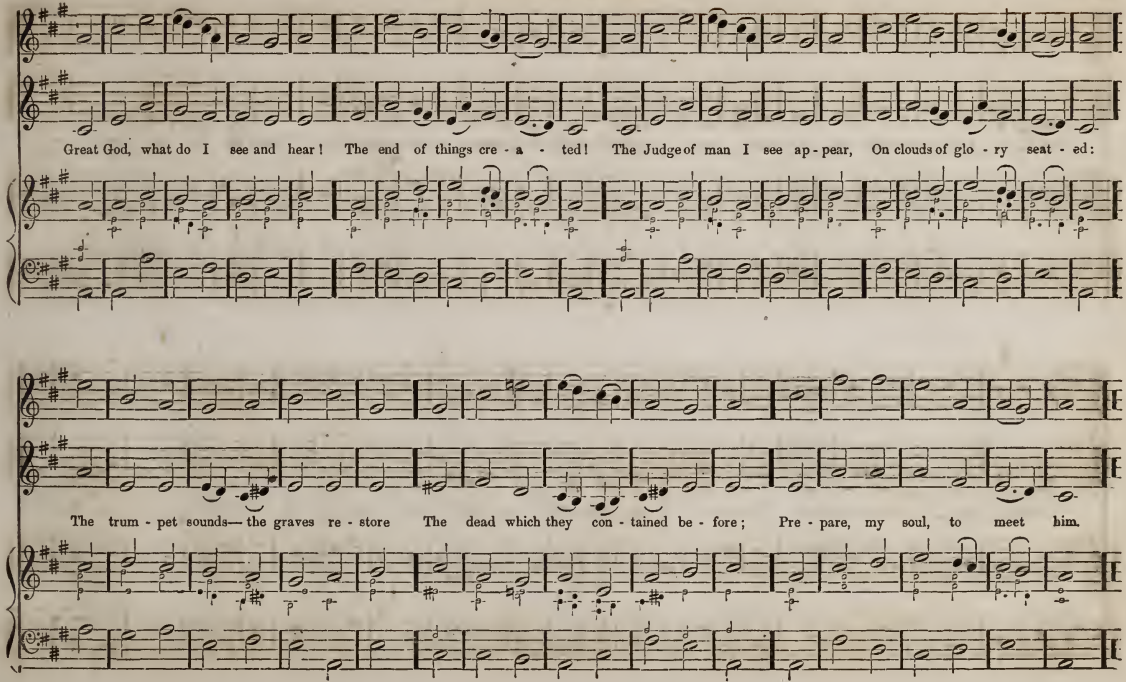

In loud, ex - alt - ed strains, The King of glo - ry praise; O'er heaven and earth he reigns,
Thro' ev - er - last - ing days: But Zi - on, with his pres - ence blest, Is his de - light, his cho - sen rest.

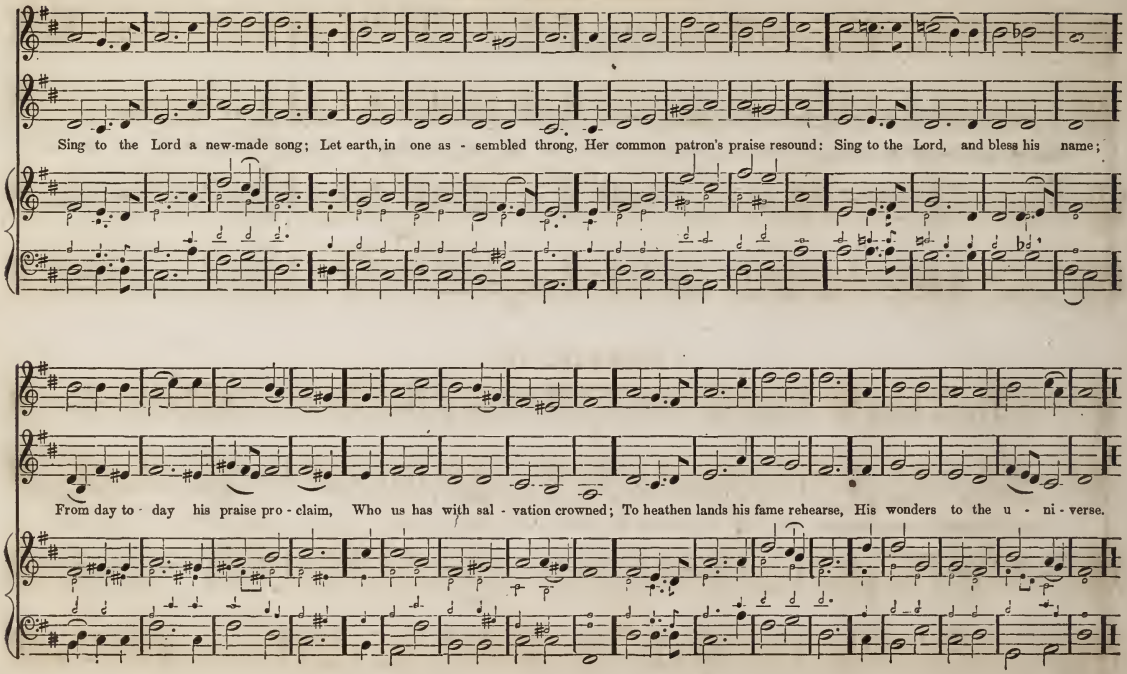

We give im - mor - tal praise, To God the Fa - ther's love, For all our com - forts here,
And all our hopes a - bove; He sent his own E - ter - nal Son To die for sins That man had done.

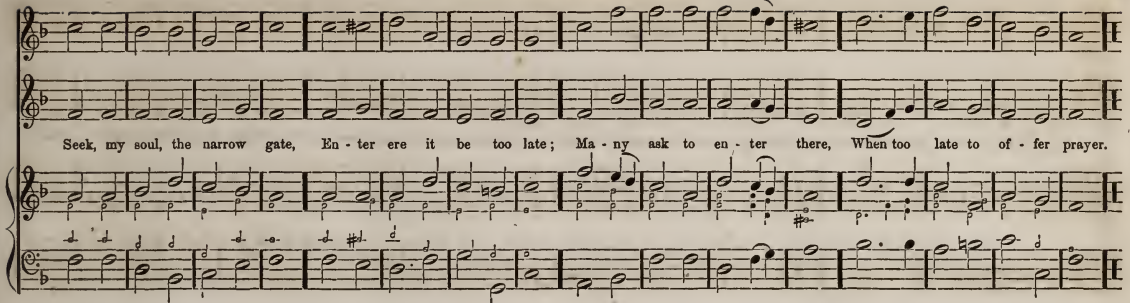

Ye boundless realms of joy, Ex - alt your Ma - ker's fame; His praise your song em - ploy, A - bove the star - ry frame:
Your voi - ces raise, Ye cher - u - bim, And ser - a - phim, To sing his praise.


Rise, crowned with light, im - pe - rial Sa - lem, rise! Ex - alt thy towering head, and lift thine eyes! See heaven its sparkling
por - tals wide dis - play, And break up - on thee in a flood of day,— And break up - on thee in a flood of day.

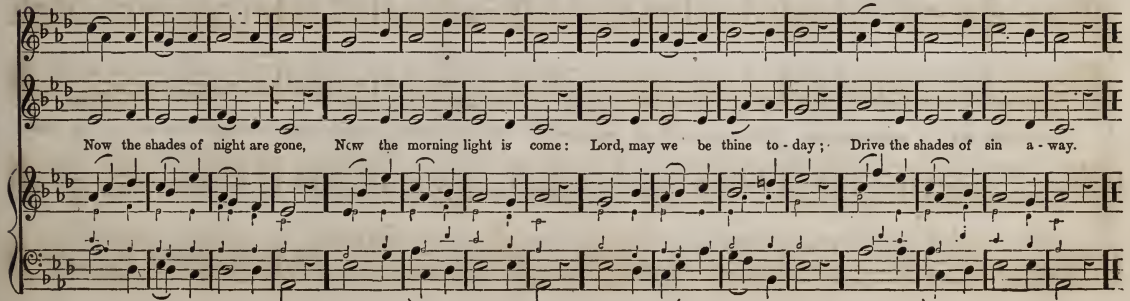

From Greenland's i - cy mountains, From In - dia's co - ral strand, Where Af - ric's sun - ny fountains Roll down their gold - en sand;
From many an ancient riv - er, From many a palmy plain, They call us to de - liv - er Their land from error's chain.

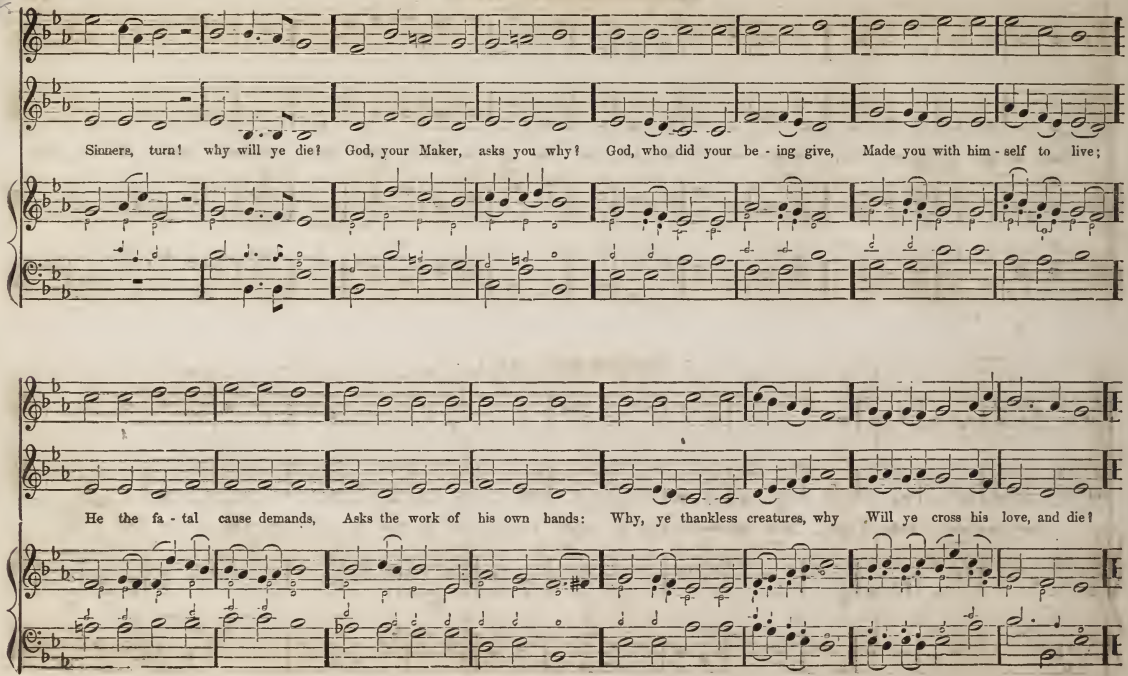

Great God, what do I see and hear! The end of things cre - a - ted! The Judge of man I see ap - pear, On clouds of glo - ry seat - ed:
The trum - pet sounds— the graves re - store The dead which they con - tained be - fore; Pre - pare, my soul, to meet him.

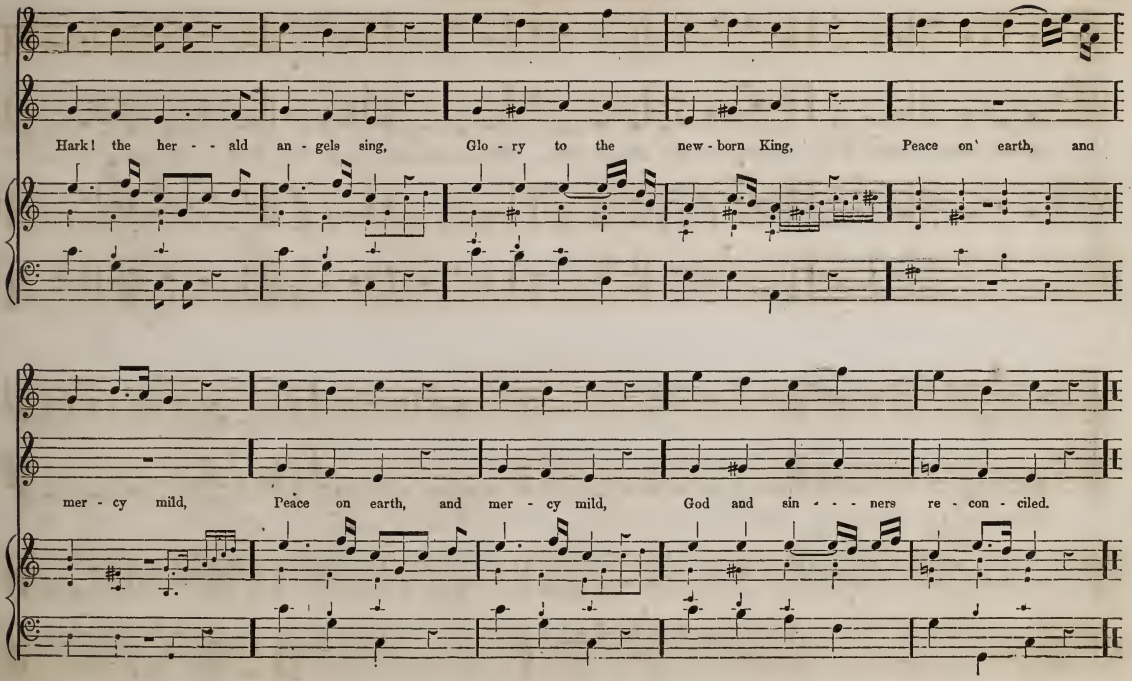

Sing to the Lord a new-made song; Let earth, in one as - sembled throng, Her common patron's praise resound: Sing to the Lord, and bless his name;
From day to - day his praise pro - claim, Who us has with sal - vation crowned; To heathen lands his fame rehearse, His wonders to the u - ni - verse.



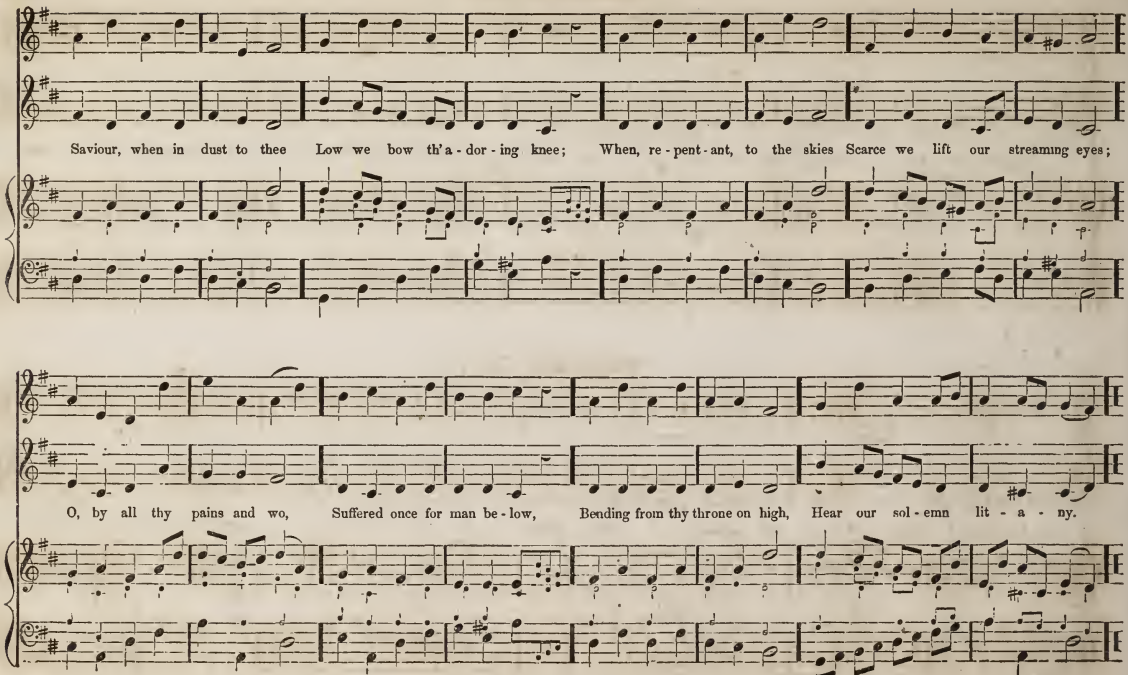
BECKWITZ. III. 1.

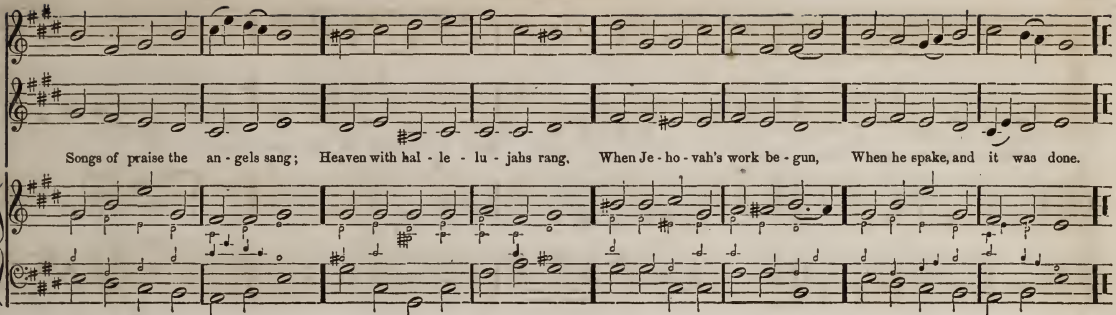



Sinners, turn! why will ye die? God, your Maker, asks you why? God, who did your be - ing give, Made you with him - self to live;
He the fa - tal cause demands, Asks the work of his own hands: Why, ye thankless creatures, why Will ye cross his love, and die?

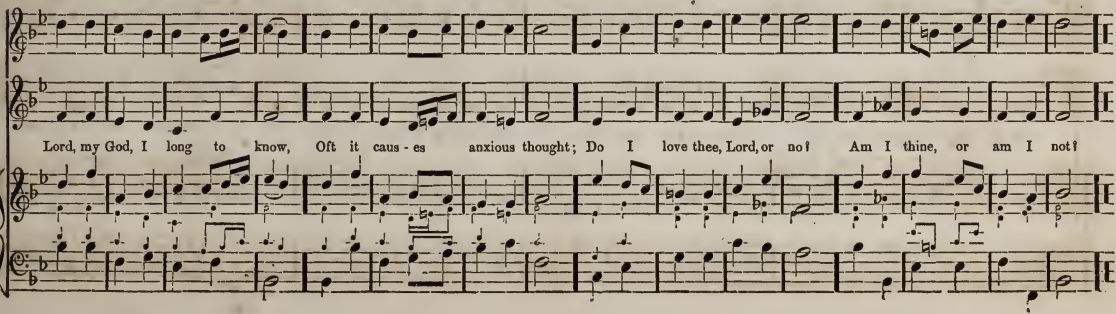


The Solo may also be sung by the Treble.

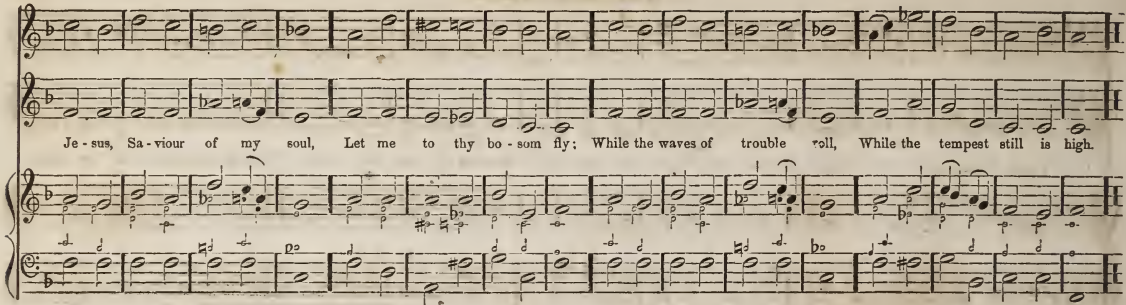

Saviour, when in dust to thee Low we bow th'a - dor - ing knee; When, re - pent - ant, to the skies Scarce we lift our streaming eyes;
O, by all thy pains and wo, Suffered once for man be - low, Bending from thy throne on high, Hear our sol - emn lit - a - ny.



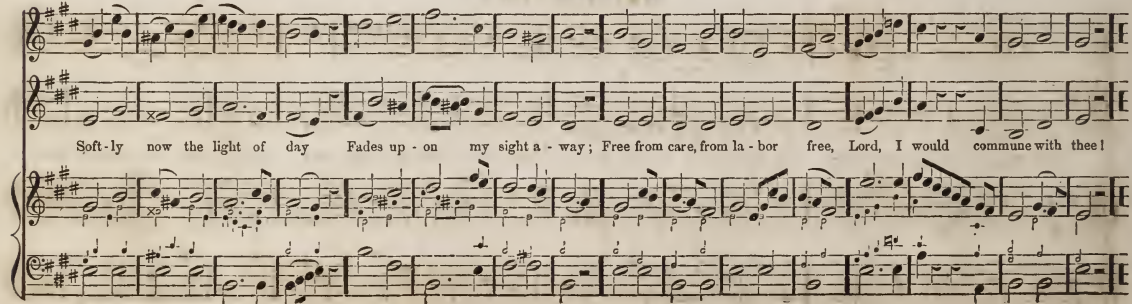
WHEELER. III. 1.

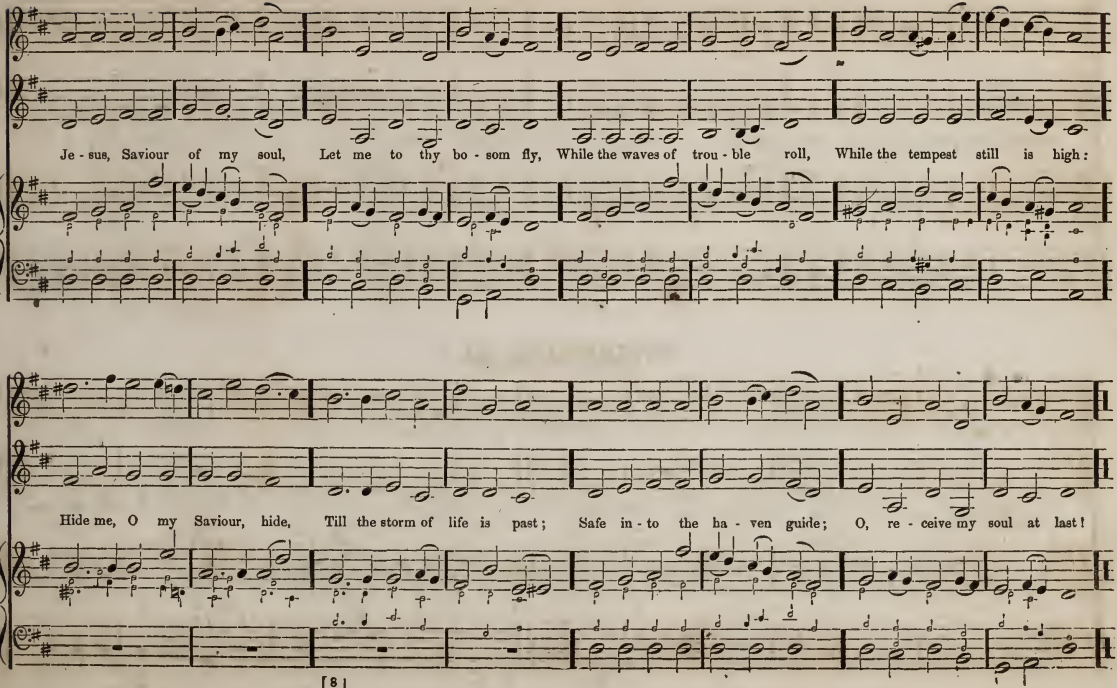


SEYMOUR. III. 1.

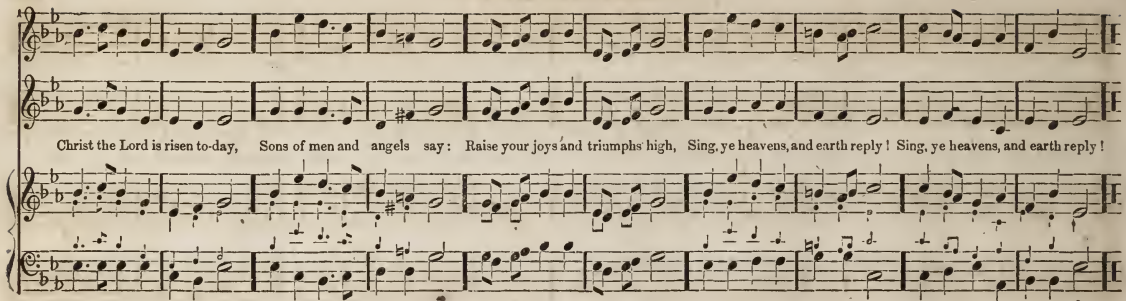


WORTHINGTON. III. 1.

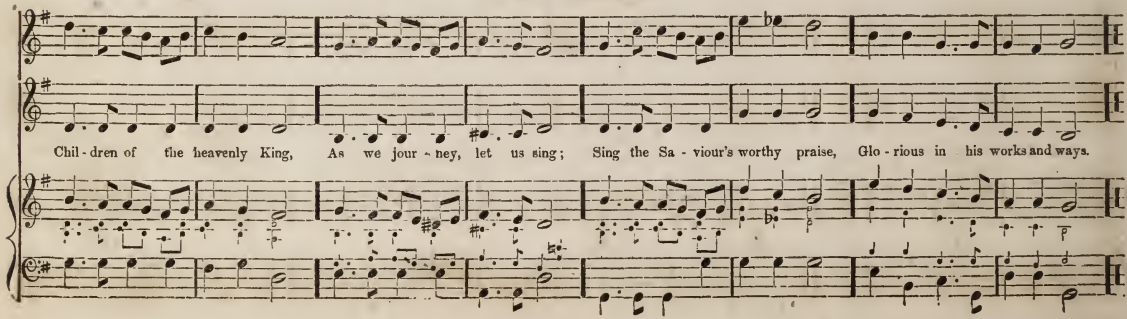


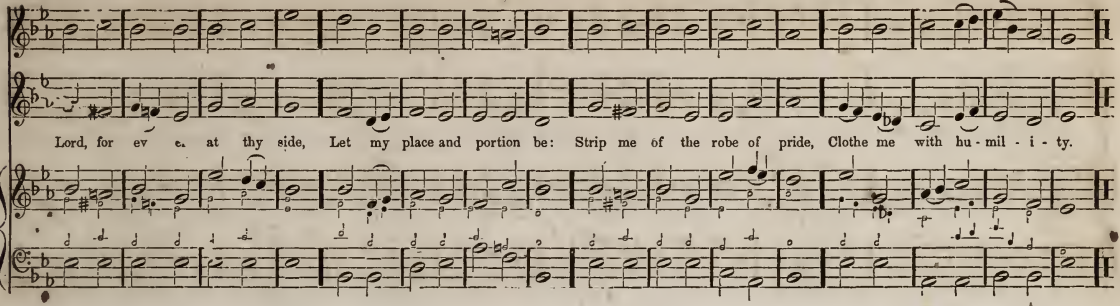

Je - sus, Saviour of my soul, Let me to thy bo - som fly, While the waves of trou - ble roll, While the tempest still is high:
Hide me, O my Saviour, hide, Till the storm of life is past; Safe in - to the ha - ven guide; O, re - ceive my soul at last!

MOIRA. III. 1.

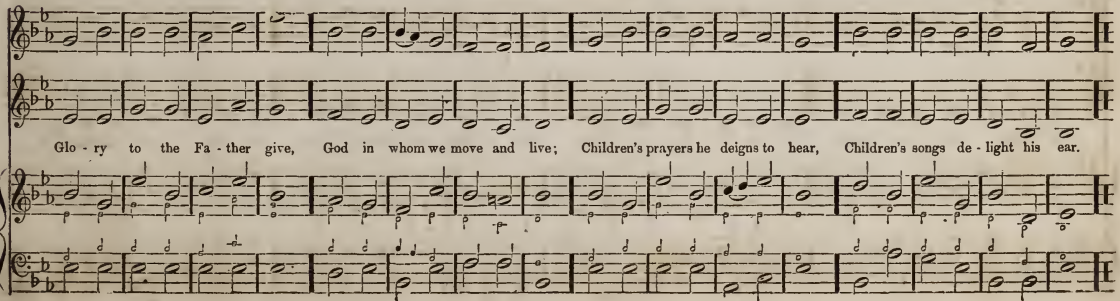


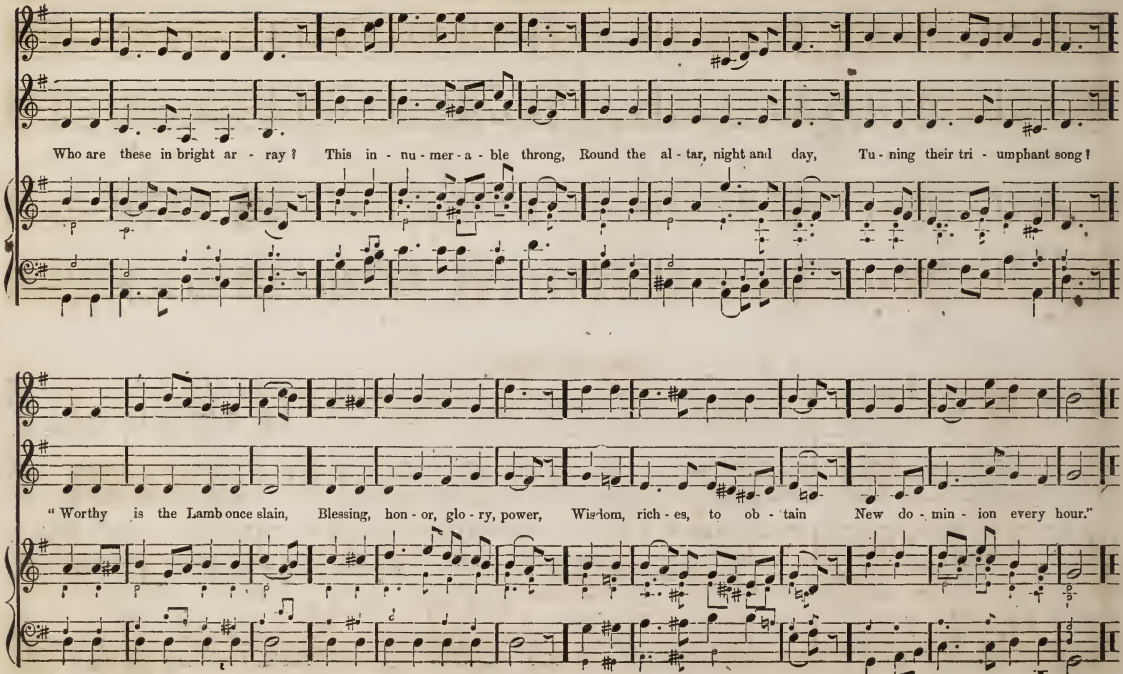
INCENSE. III. 1.

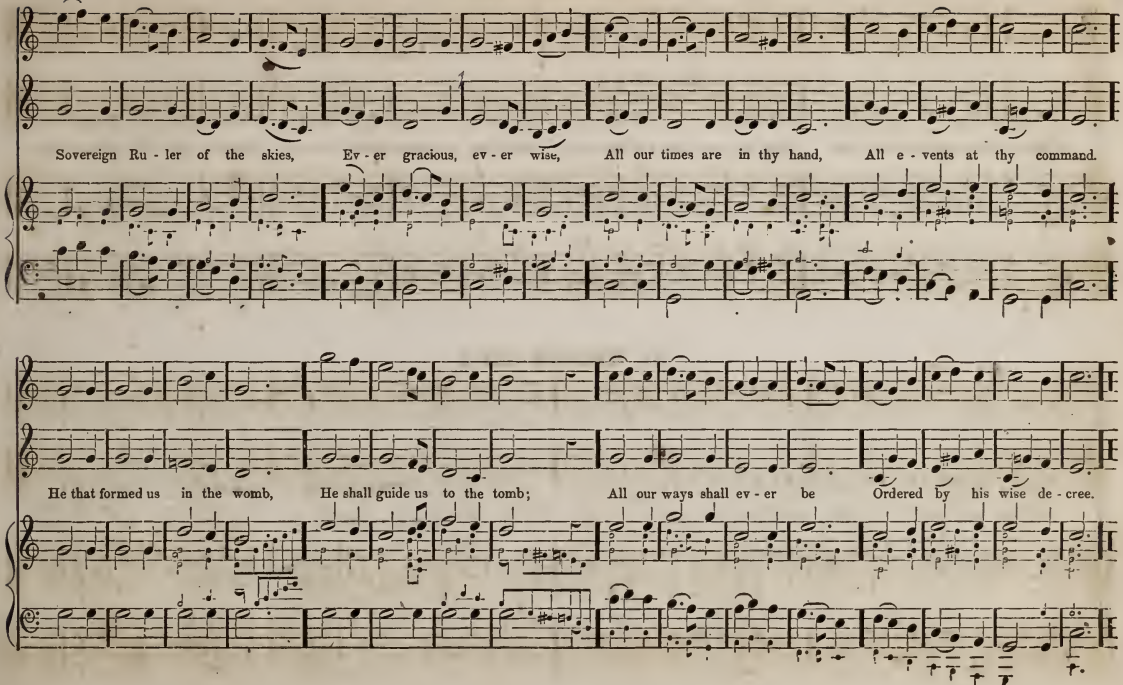



Lord, for ev e. at thy side, Let my place and portion be: Strip me of the robe of pride, Clothe me with hu - mil - i - ty.

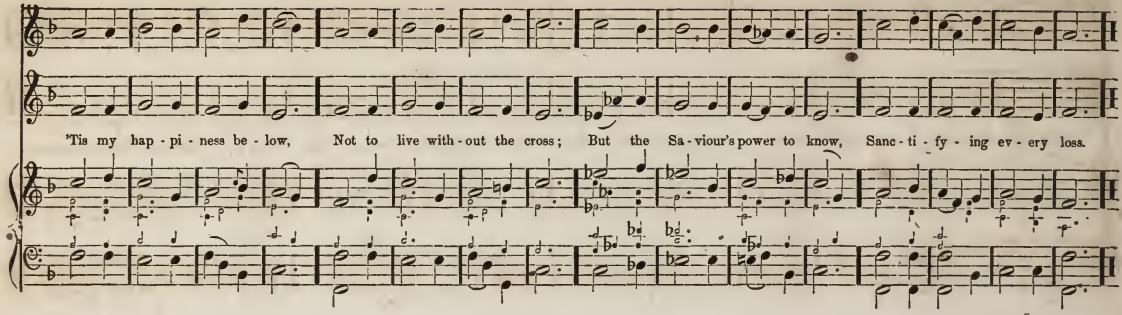
DOWNES. III. 1.


Glo - ry to the Fa - ther give, God in whom we move and live; Children's prayers he deigns to hear, Children's songs de - light his ear.

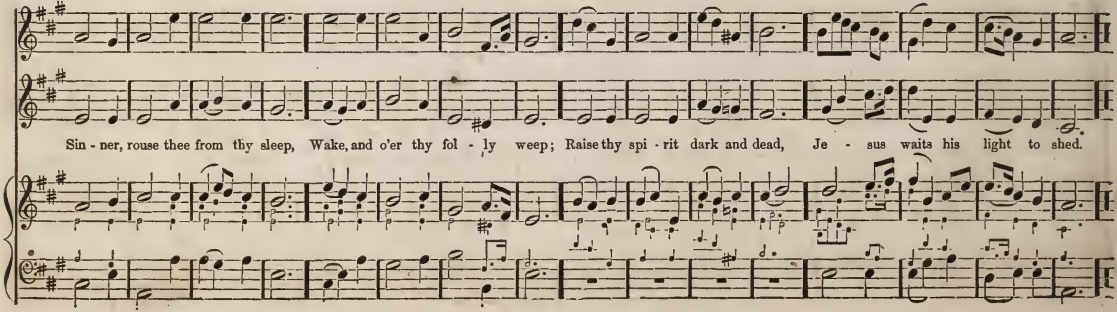

Who are these in bright ar - ray? This in - nu - mer - a - ble throng, Round the al - tar, night and day, Tu - ning their tri - umphant song?
"Worthy is the Lamb once slain, Blessing, hon - or, glo - ry, power, Wis-tom, rich - es, to ob - tain New do - min - ion every hour."

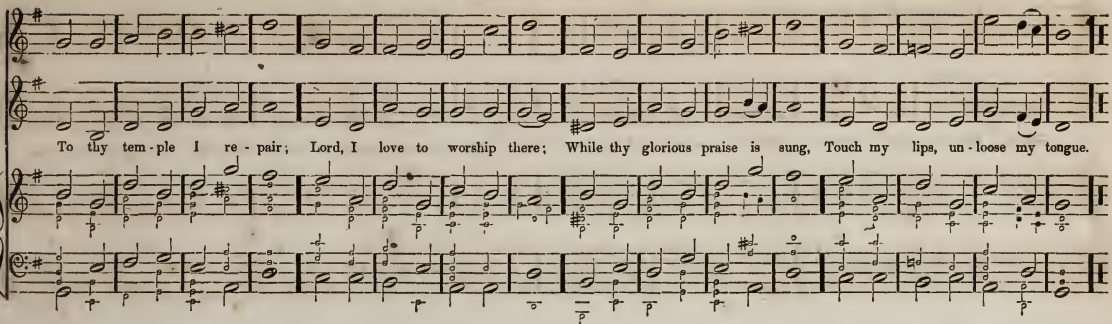

Sovereign Ru - ler of the skies, Ev - er gracious, ev - er wise, All our times are in thy hand, All e - vents at thy command.
He that formed us in the womb, He shall guide us to the tomb; All our ways shall ev - er be Ordered by his wise de - cree.

MONSULDALE. III. 1.

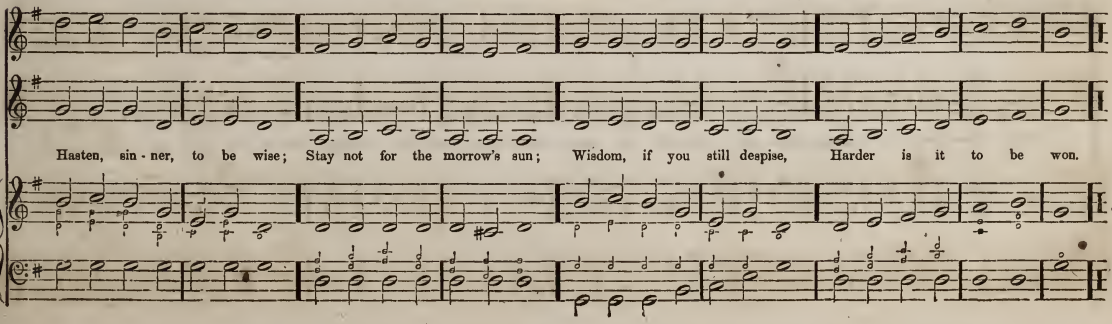


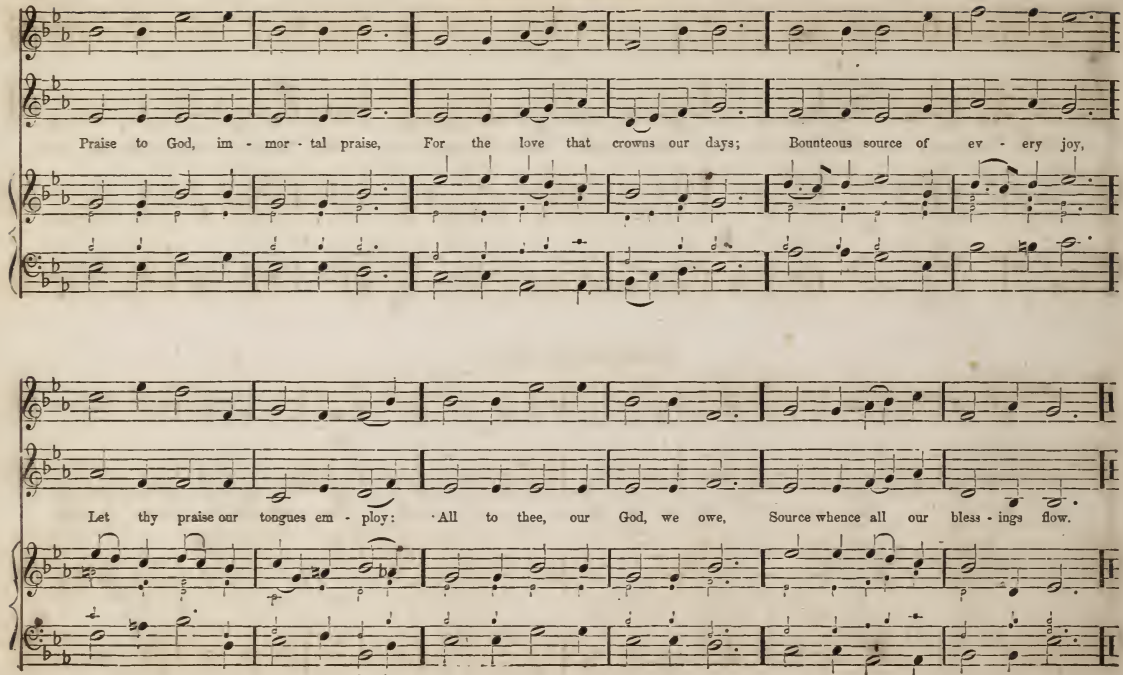
ST. HELEN'S. III. 1.

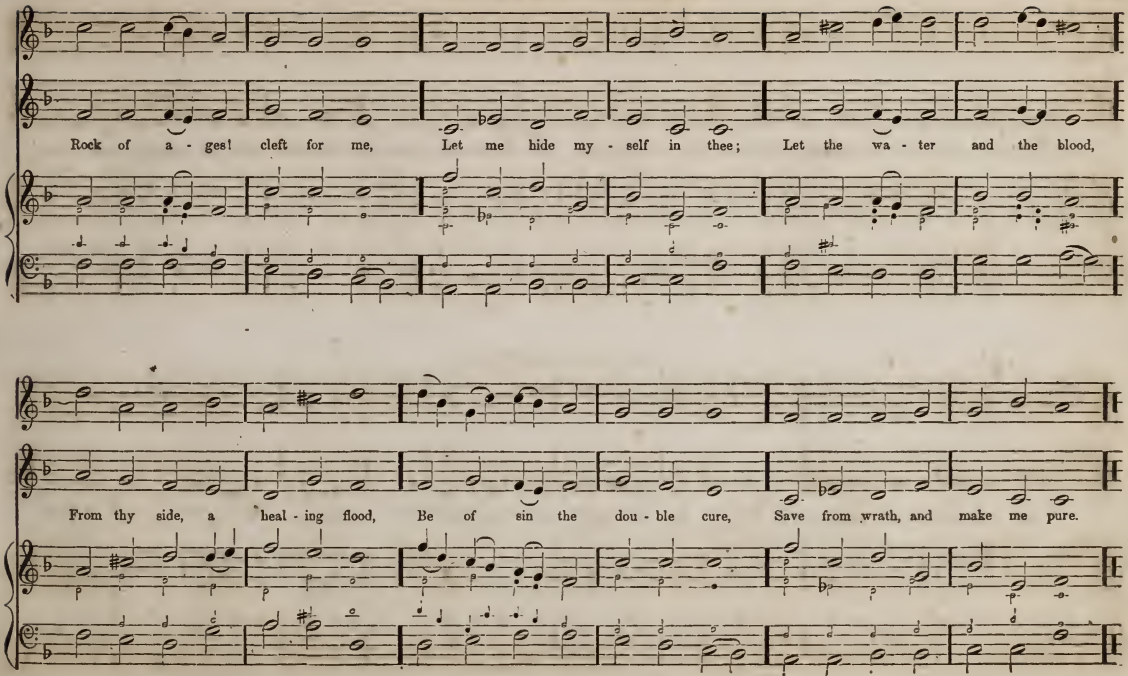


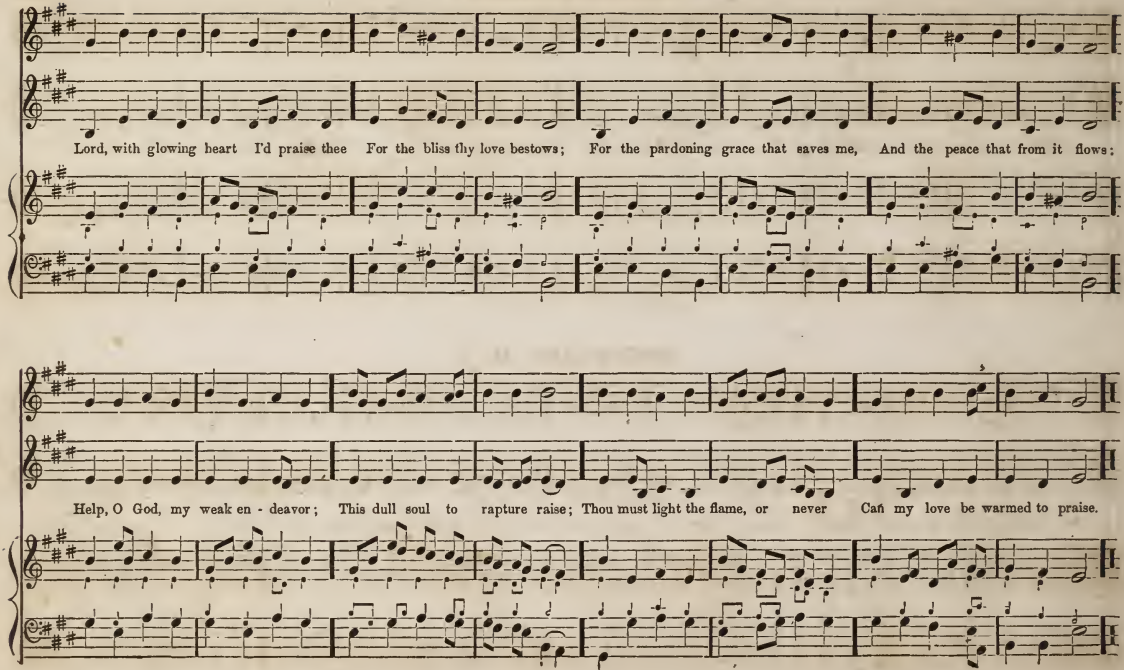


DOVEDALE. III. 1.

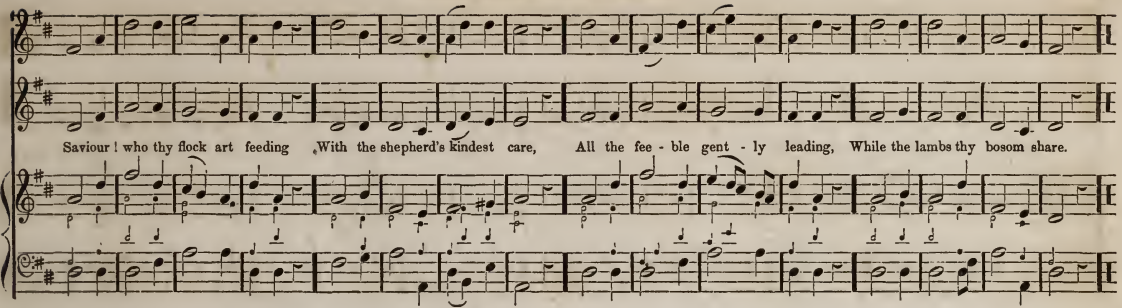



Praise to God, im - mor - tal praise, For the love that crowns our days; Bounteous source of ev - ery joy,
Let thy praise our tongues em - ploy: All to thee, our God, we owe, Source whence all our bless - ings flow.

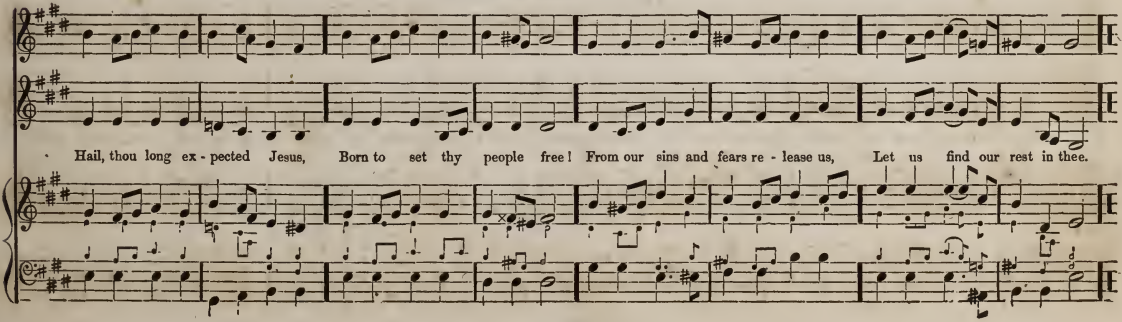

Rock of a - ges! cleft for me, Let me hide my - self in thee; Let the wa - ter and the blood,
From thy side, a heal - ing flood, Be of sin the dou - ble cure, Save from wrath, and make me pure.

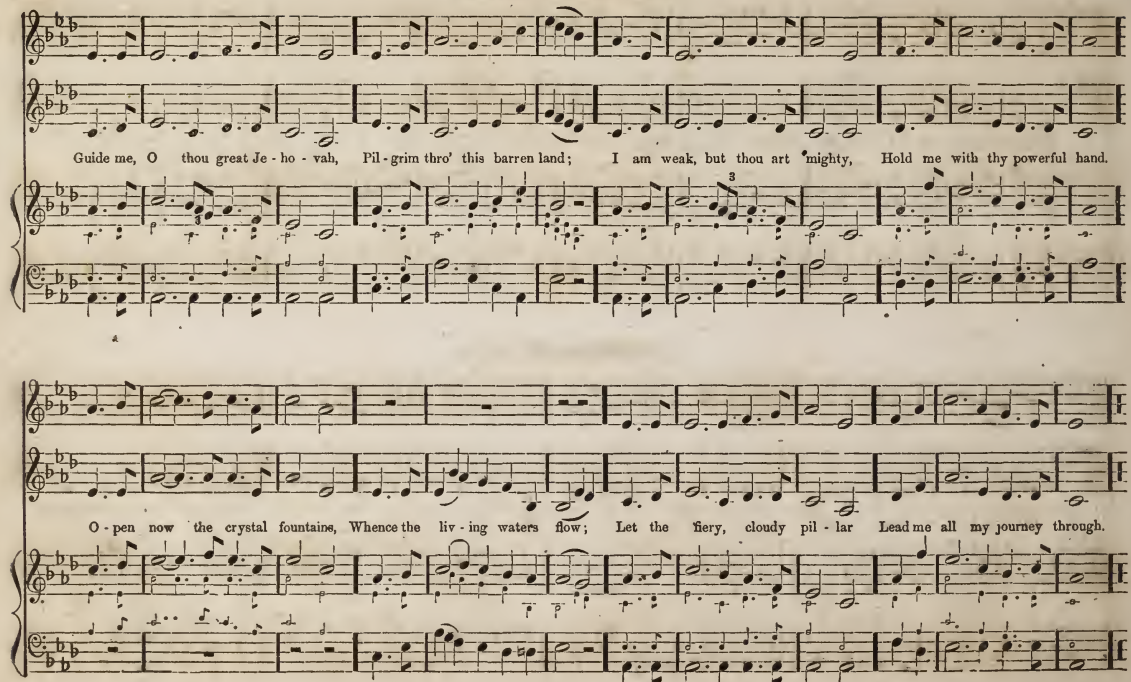

Lord, with glowing heart I'd praise thee For the bliss thy love bestows; For the pardoning grace that saves me, And the peace that from it flows;
Help, O God, my weak en - deavor; This dull soul to rapture raise; Thou must light the flame, or never Can my love be warmed to praise.

RATHBUN. III. 3.

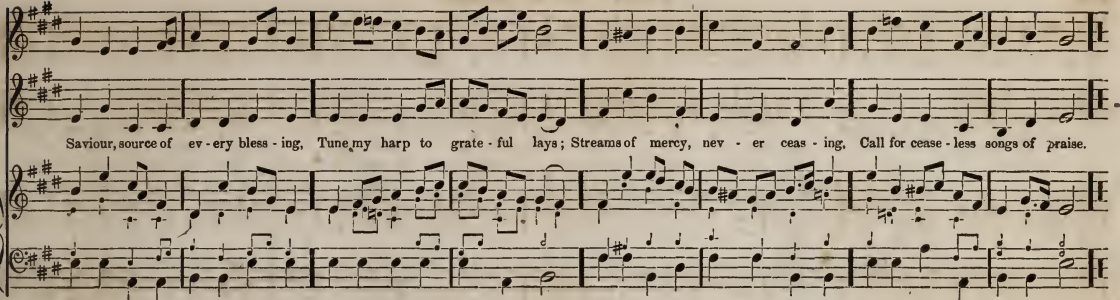


HOMEWARDS. III. 3.

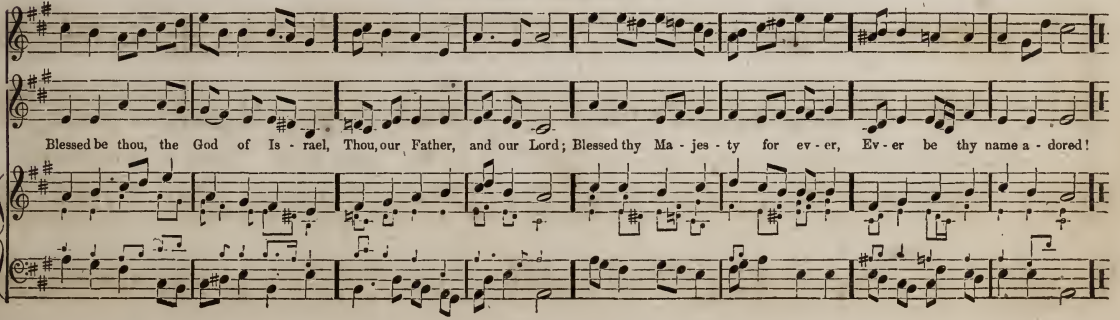


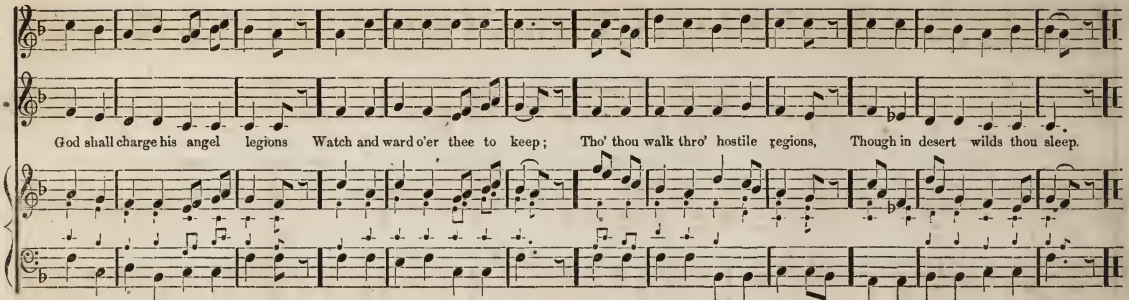

Guide me, O thou great Je - ho - vah, Pil - grim thro' this barren land; I am weak, but thou art mighty, Hold me with thy powerful hand.
O - pen now the crystal fountains, Whence the liv - ing waters flow; Let the fiery, cloudy pil - lar Lead me all my journey through.

NELSON. III. 3.

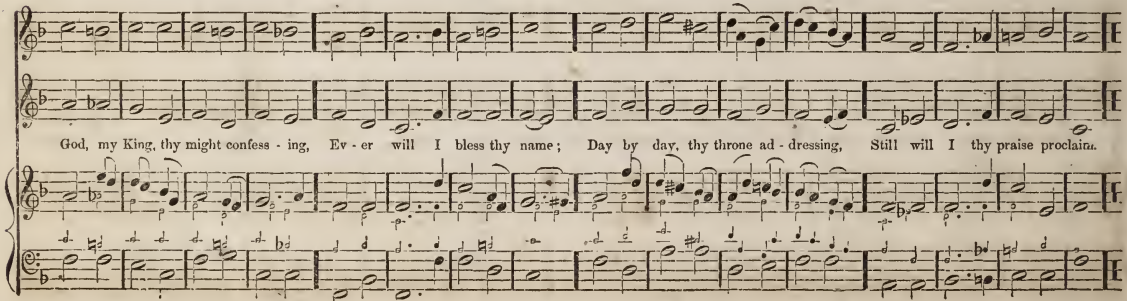


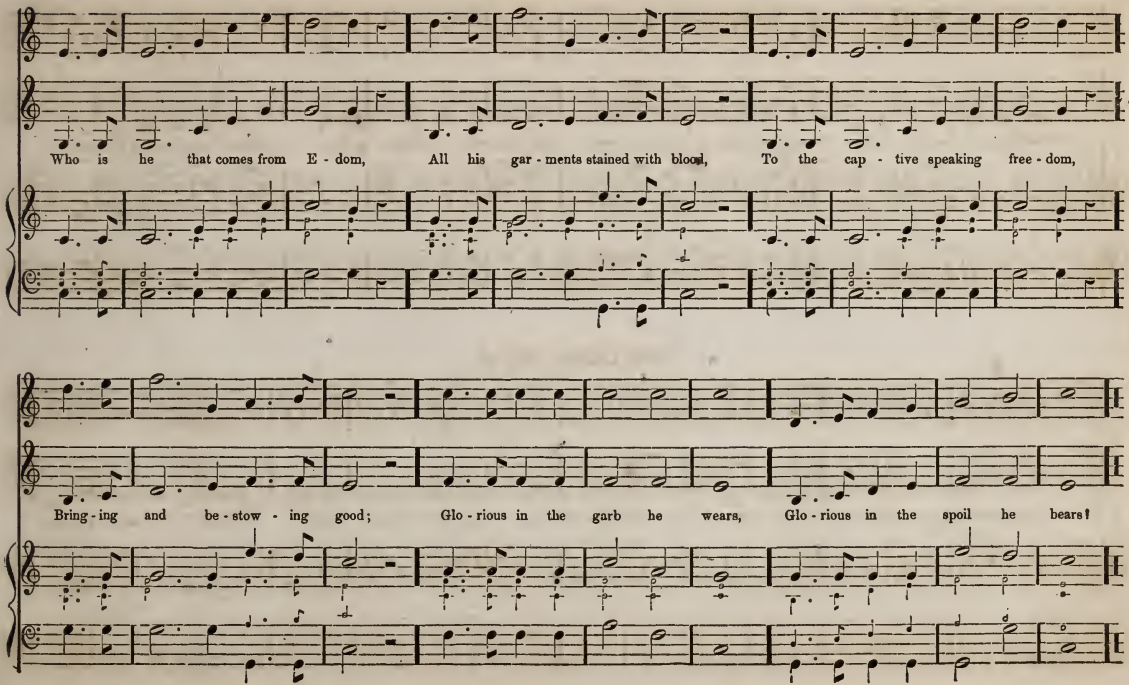
SILESIA. III. 3.

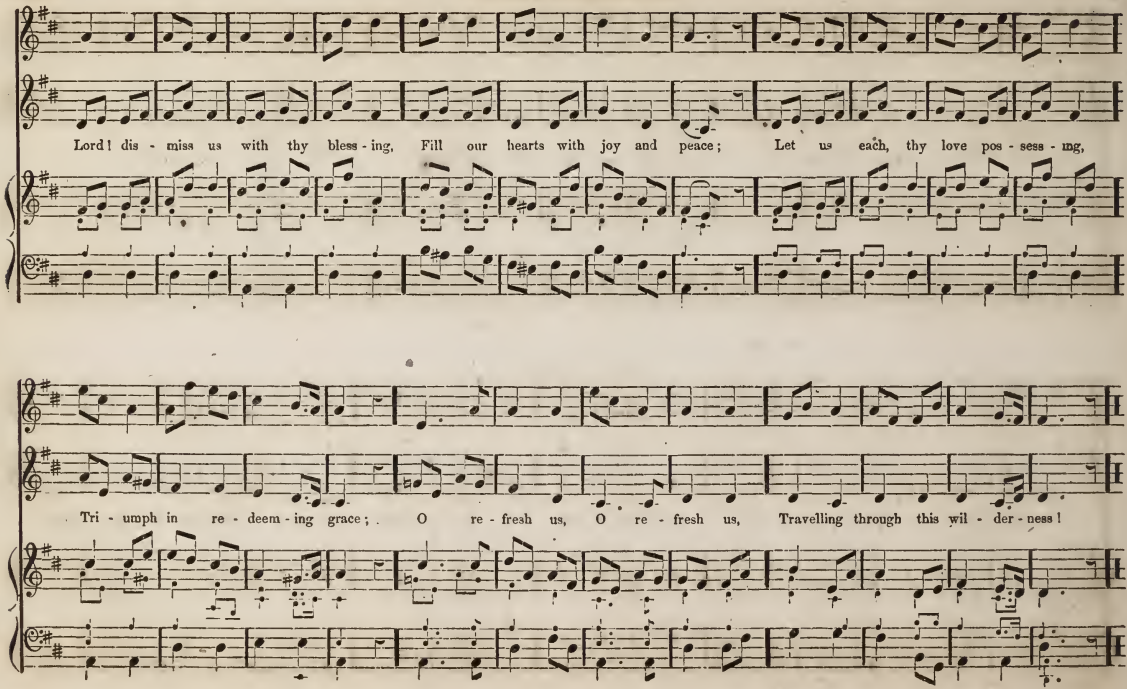


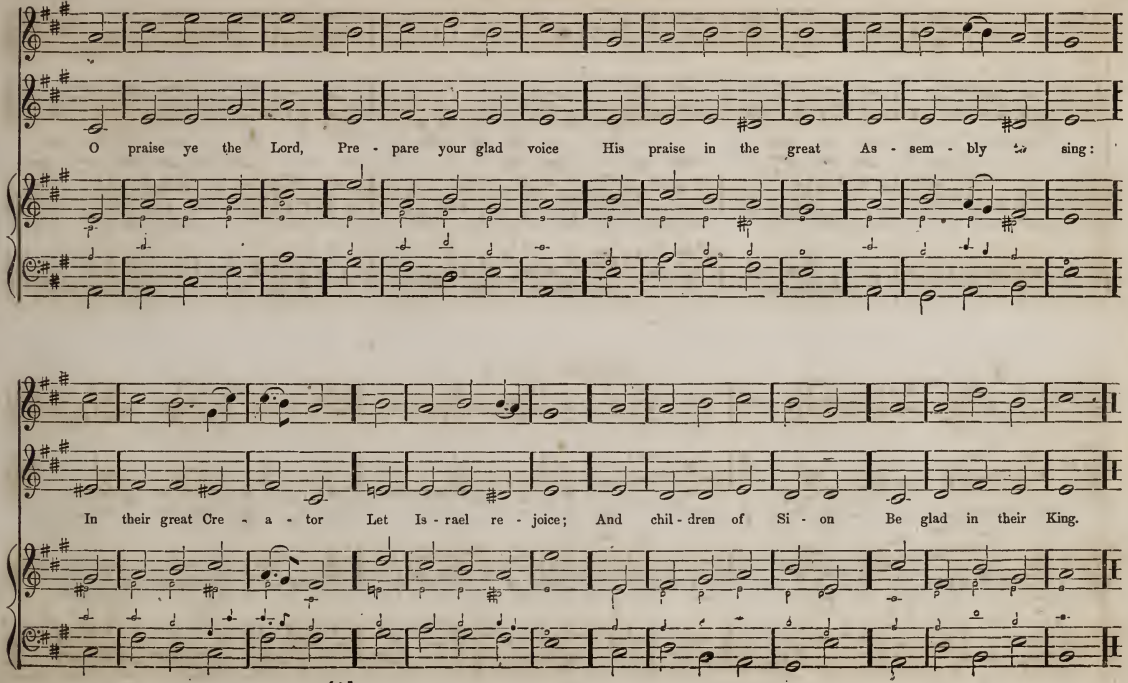


PORTLAND. III. 3.

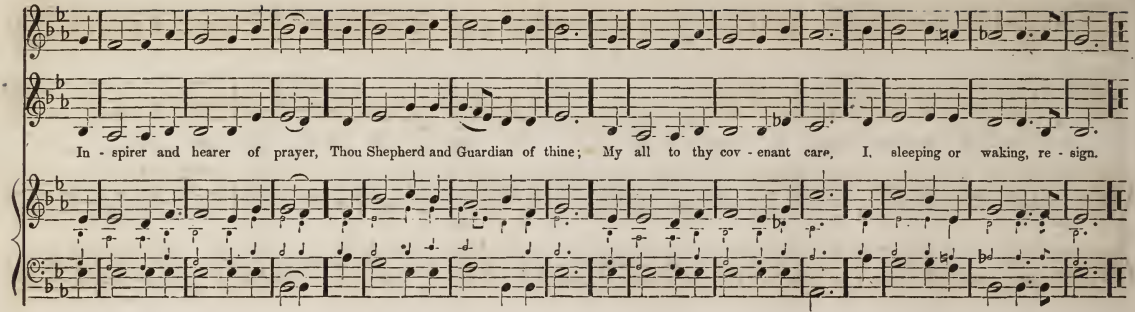



Who is he that comes from E - dom, All his gar - ments stained with blood, To the cap - tive speaking free - dom,
Bring - ing and be - stow - ing good; Glo - rious in the garb he wears, Glo - rious in the spoil he bears!

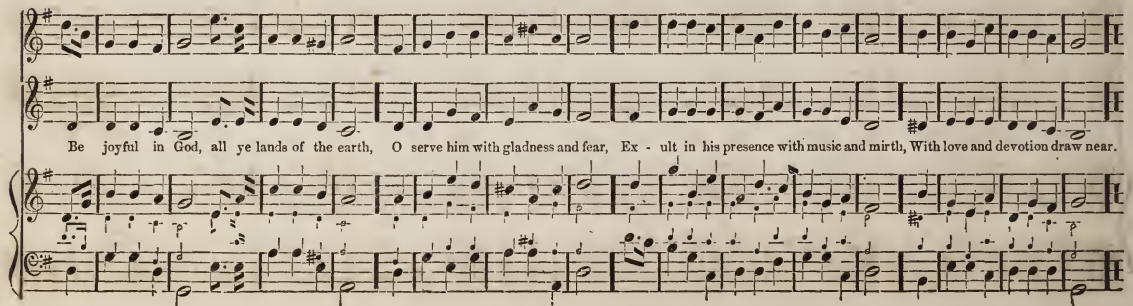

Lord! dis - miss us with thy bless - ing, Fill our hearts with joy and peace; Let us each, thy love pos - sess - ing,
Tri - umph in re - deem - ing grace; O re - fresh us, O re - fresh us, Travelling through this wil - der - ness!

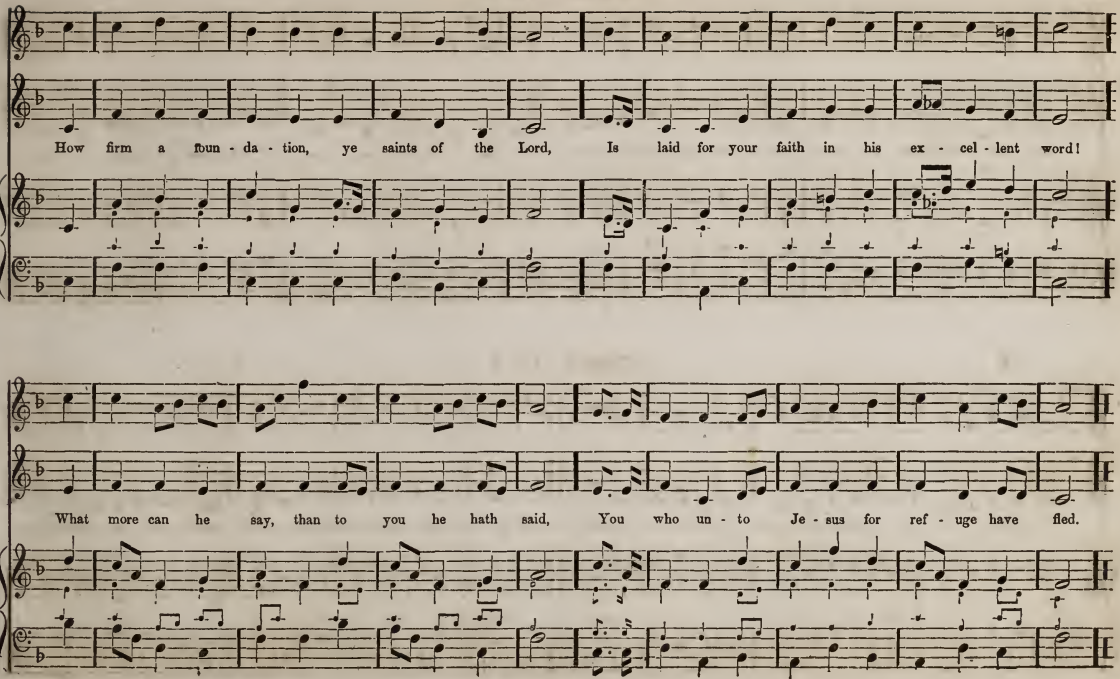

O praise ye the Lord, Pre - pare your glad voice His praise in the great As - sem - bly to sing:
In their great Cre - a - tor Let Is - rael re - joice; And chil - dren of Si - on Be glad in their King.

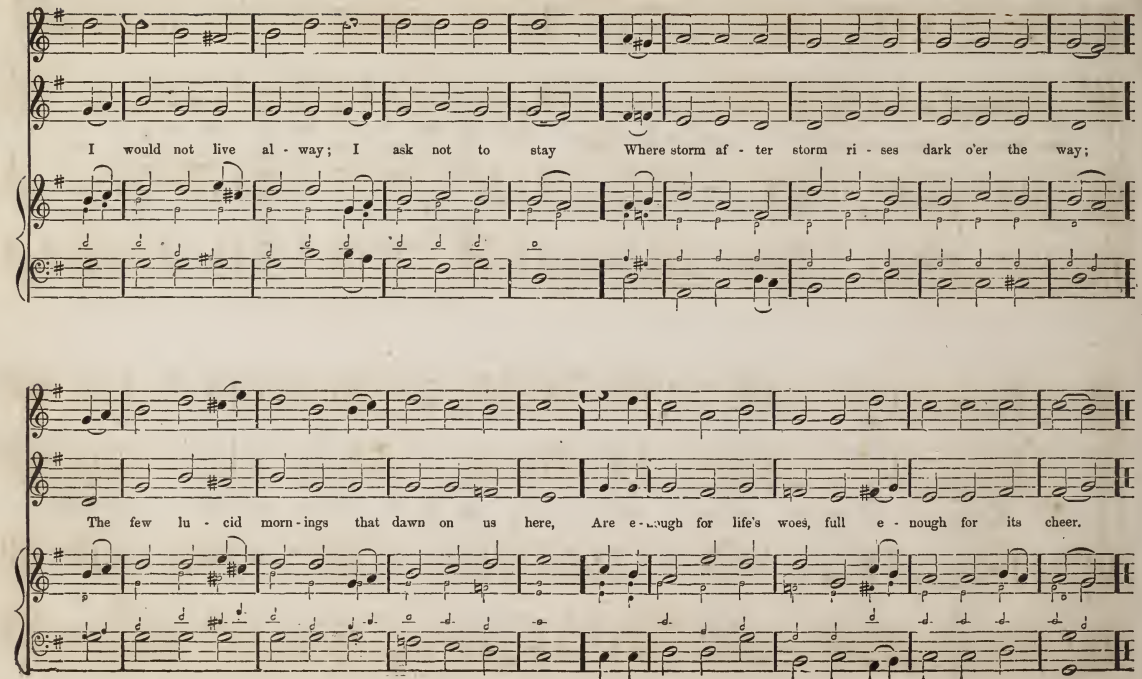
RESIGNATION. IV. 2.

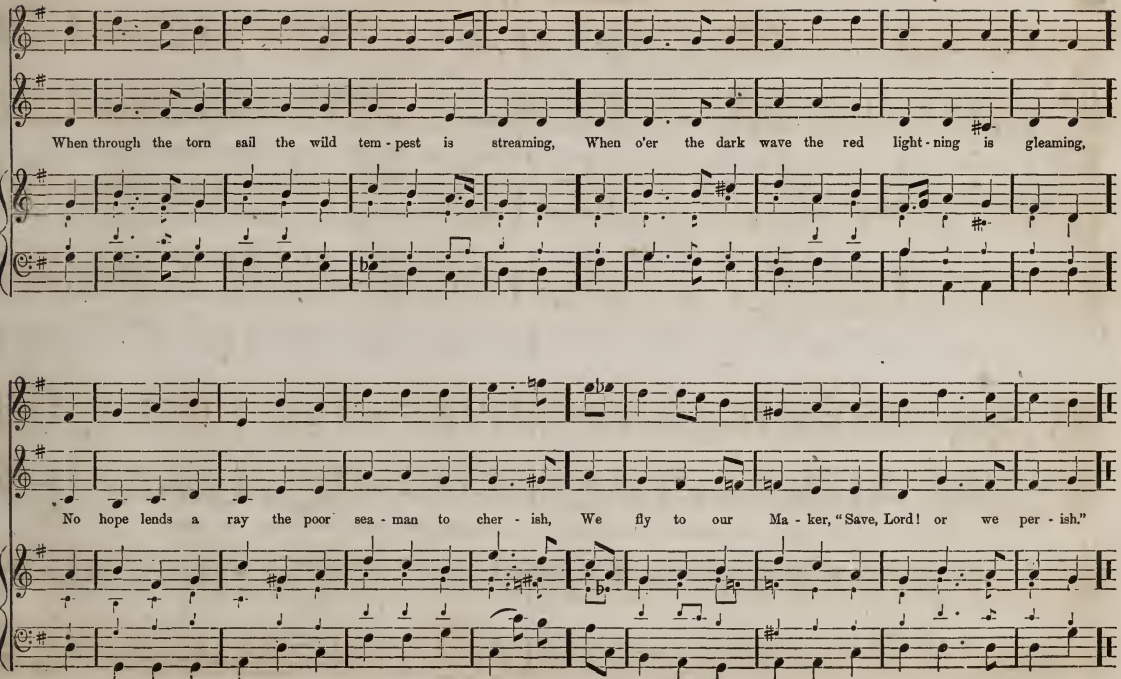


CHIMES. IV. 3.

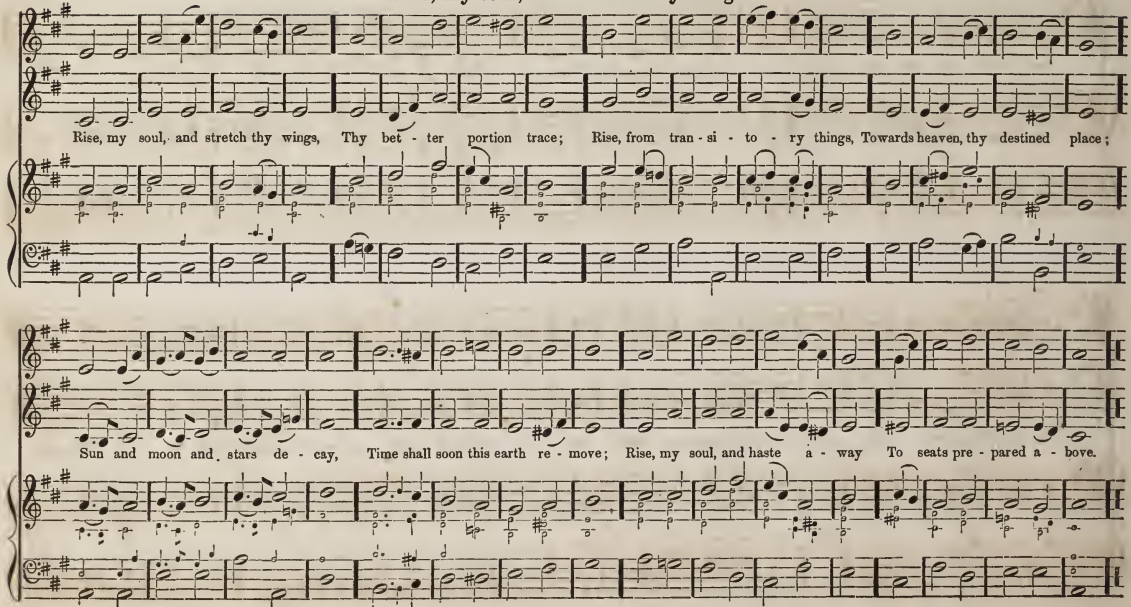



How firm a foun - da - tion, ye saints of the Lord, Is laid for your faith in his ex - cel - lent word!
What more can he say, than to you he hath said, You who un - to Je - sus for ref - uge have fled.

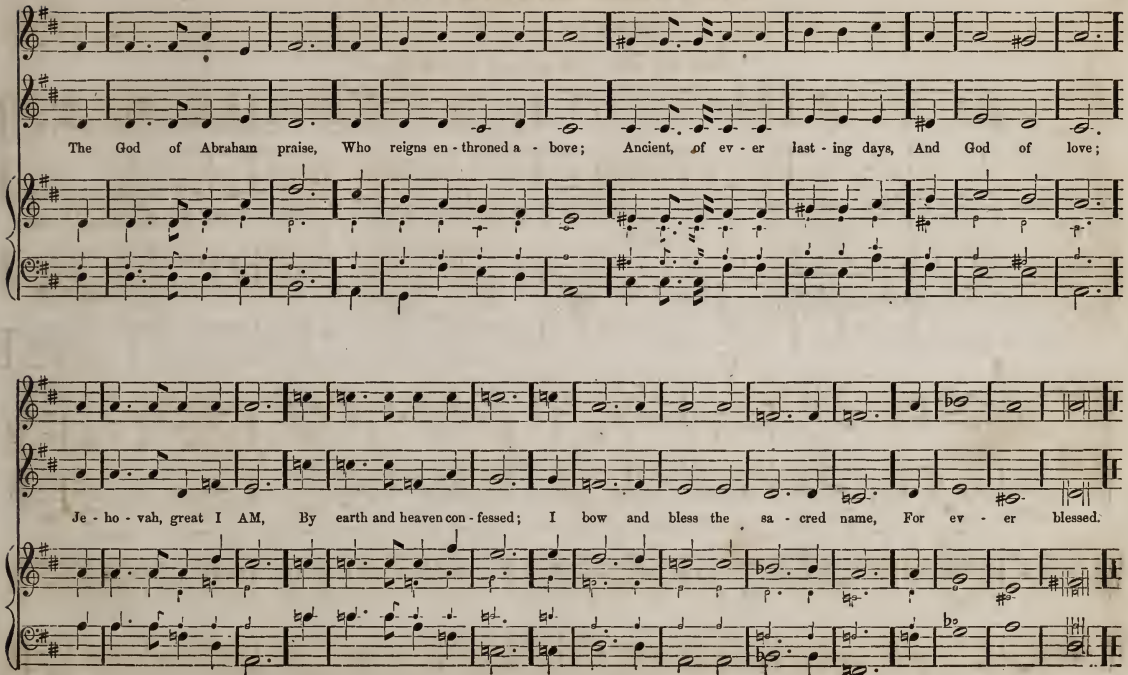

I would not live al - way; I ask not to stay Where storm af - ter storm ri - ses dark o'er the way;
The few lu - cid morn - ings that dawn on us here, Are e - nough for life's woes, full e - nough for its cheer.

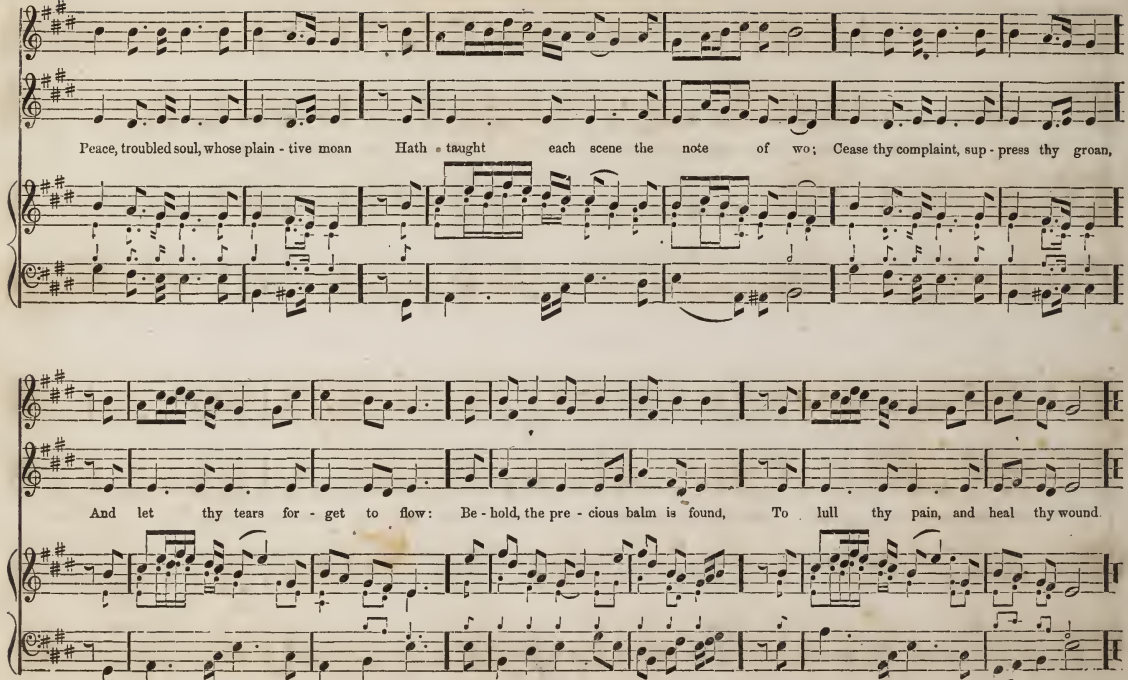

When through the torn sail the wild tem - pest is streaming, When o'er the dark wave the red light - ning is gleaming,
No hope lends a ray the poor sea - man to cher - ish, We fly to our Ma - ker, "Save, Lord! or we per - ish."

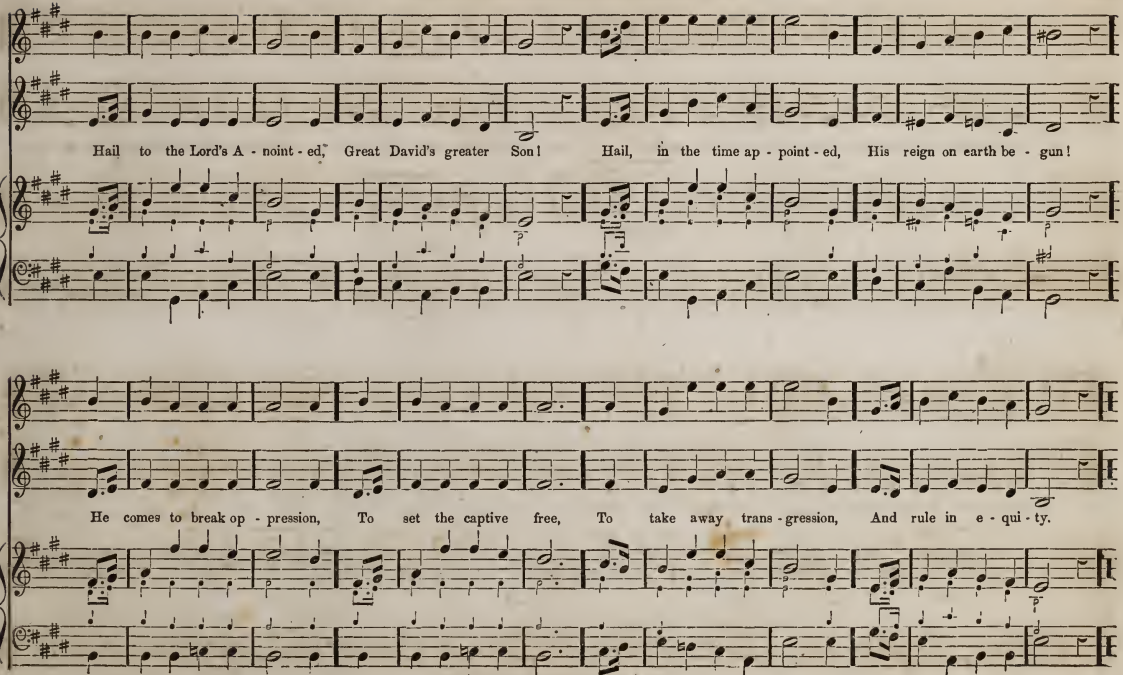
"Rise, my soul, and stretch thy wings."

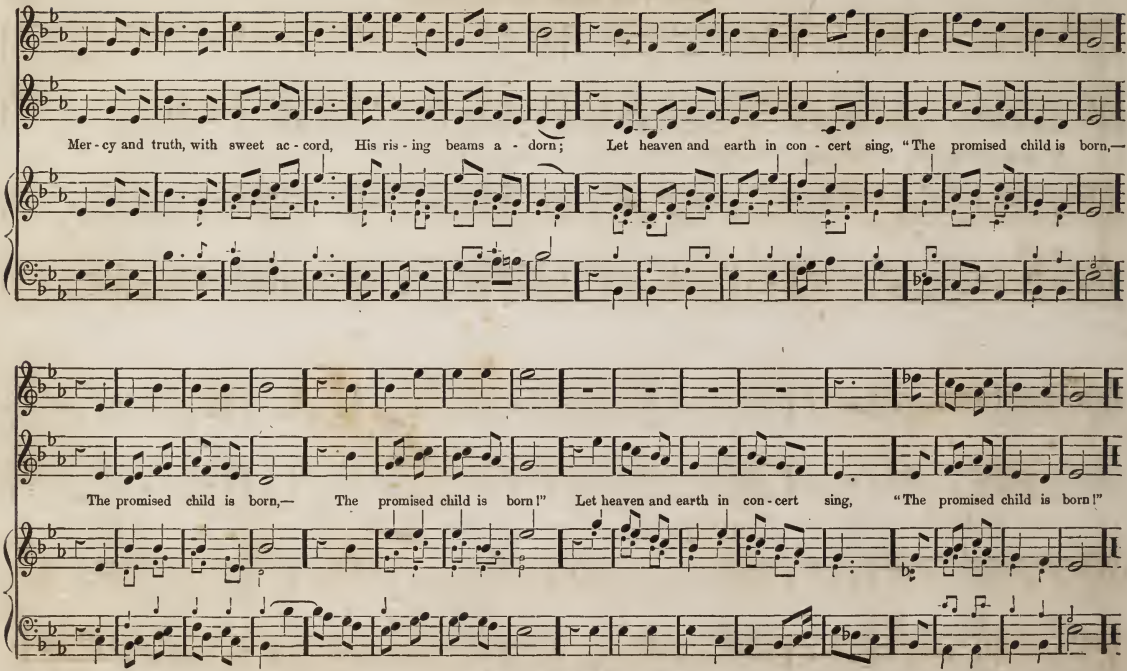


This tune may be used for the 185th Hymn, by singing the small notes at the commencement of the sixth line.

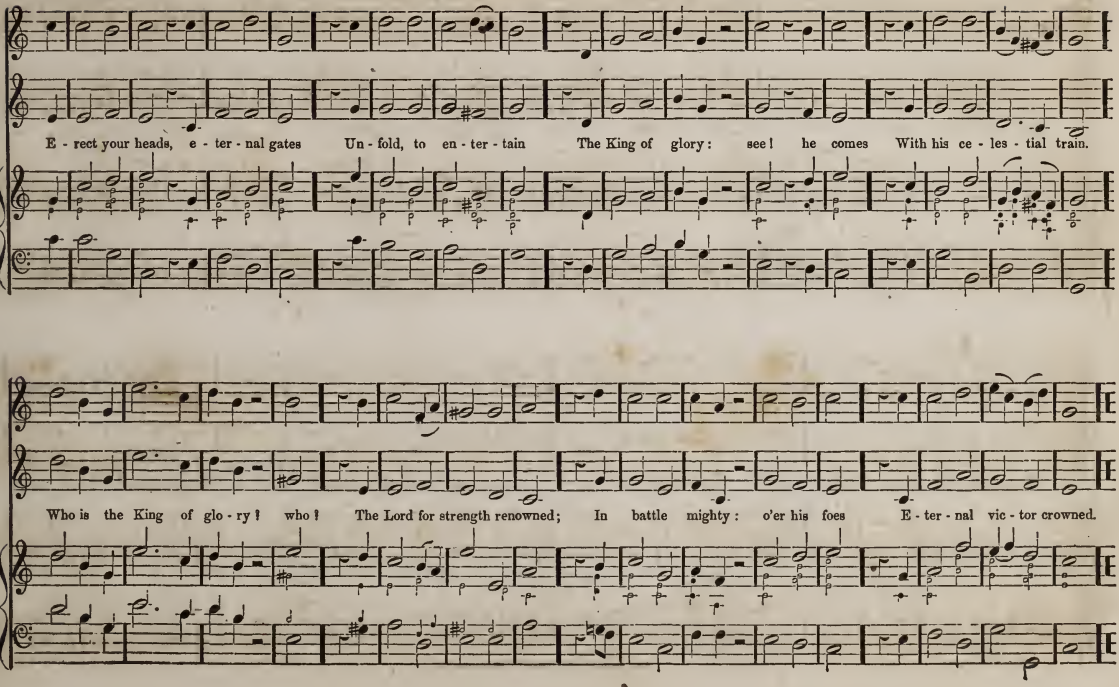

The God of Abraham praise, Who reigns en - throned a - bove; Ancient, of ev - er last - ing days, And God of love;
Je - ho - vah, great I AM, By earth and heaven con - fessed; I bow and bless the sa - cred name, For ev - er blessed.


Peace, troubled soul, whose plain - tive moan Hath taught each scene the note of wo; Cease thy complaint, sup - press thy groan,
And let thy tears for - get to flow: Be - hold, the pre - cious balm is found, To lull thy pain, and heal thy wound.

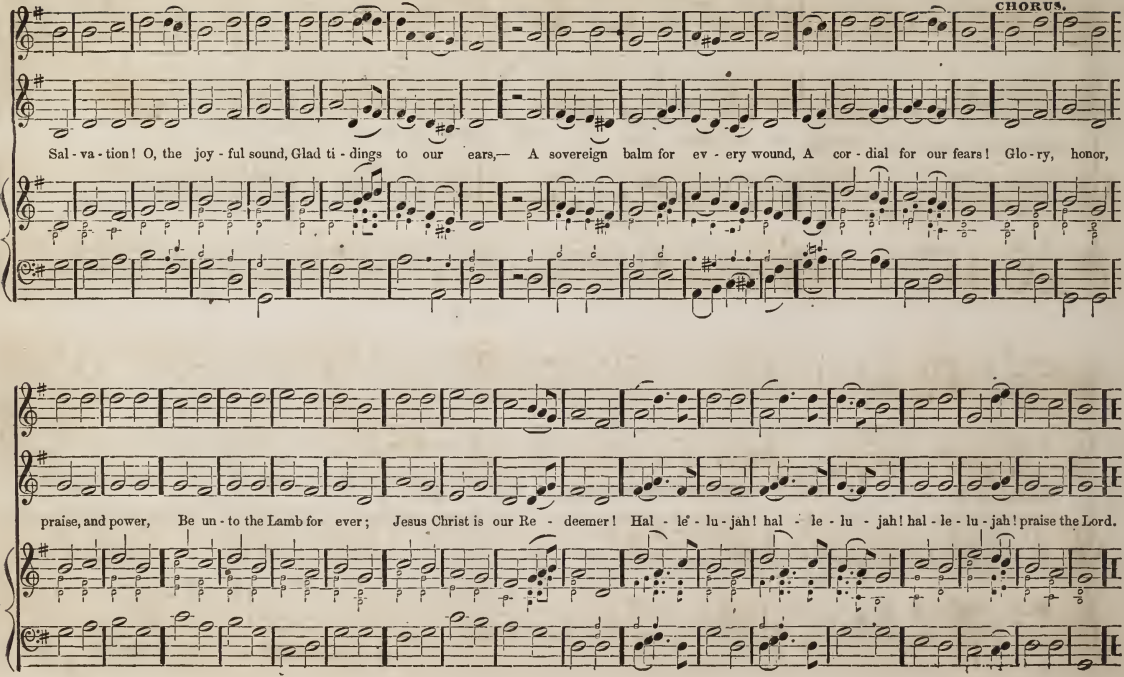

Hail to the Lord's A - noint - ed, Great David's greater Son! Hail, in the time ap - point - ed, His reign on earth be - gun!
He comes to break op - pression, To set the captive free, To take away trans - gression, And rule in e - qui - ty.

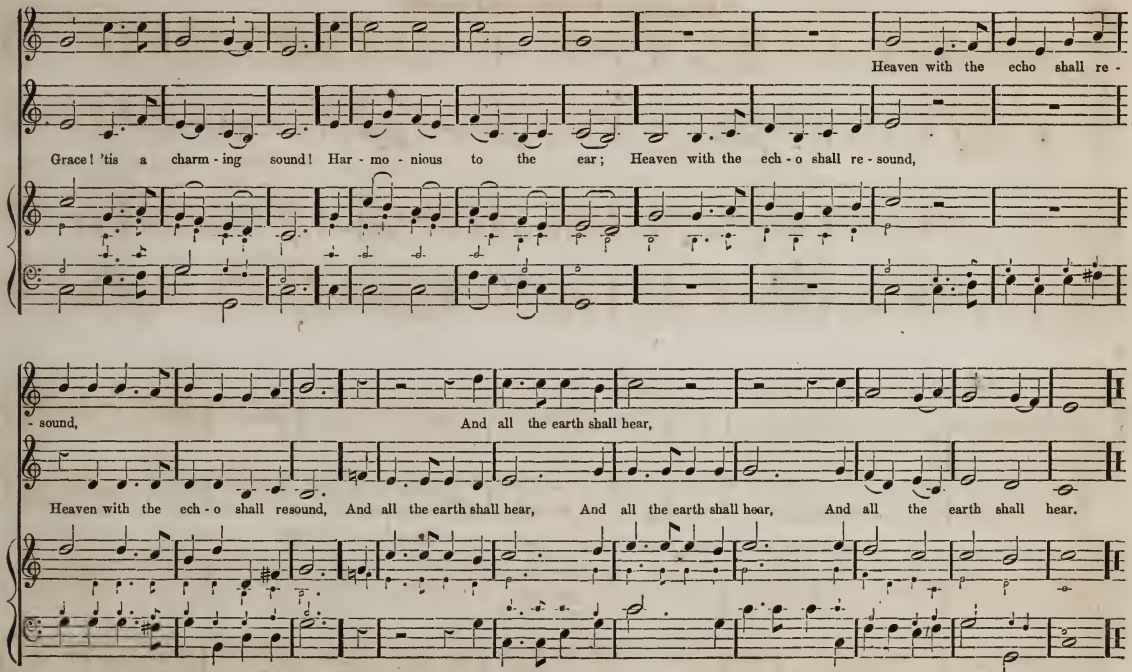


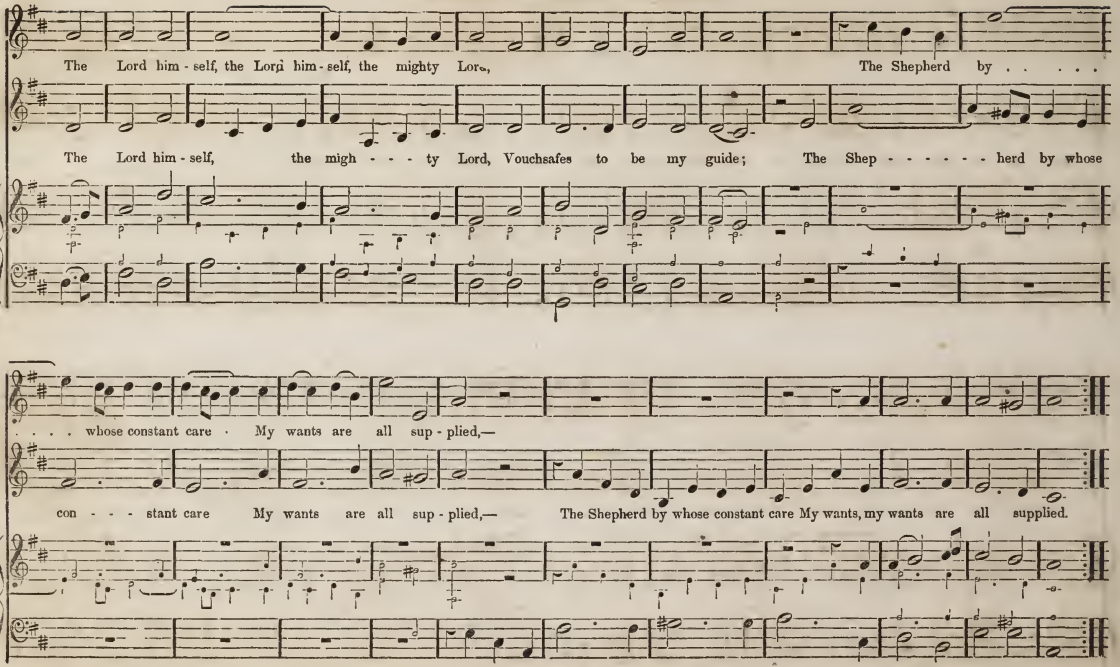
May be sung as a Duett by Treble and Alto.

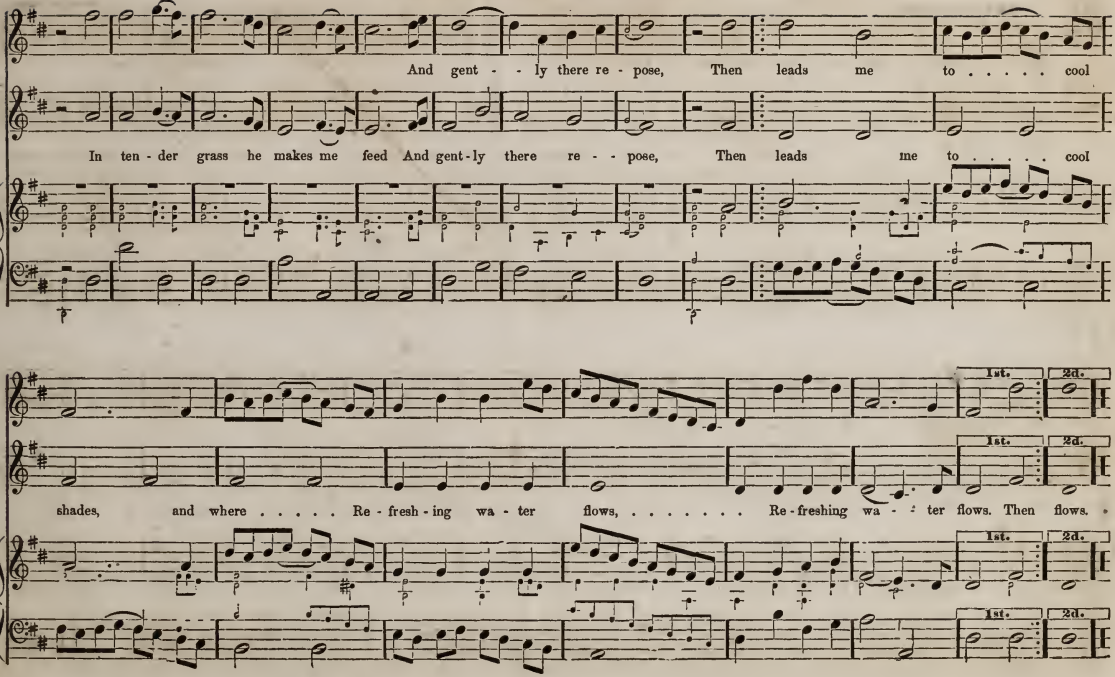

E - rect your heads, e - ter - nal gates Un - fold, to en - ter - tain The King of glory: see! he comes With his ce - les - tial train.
Who is the King of glo - ry? who? The Lord for strength renowned; In battle mighty: o'er his foes E - ter - nal vic - tor crowned.

CHORUS.


Sal - va - tion! O, the joy - ful sound, Glad ti - dings to our ears,— A sovereign balm for ev - ery wound, A cor - dial for our fears! Glo - ry, honor,
praise, and power, Be un - to the Lamb for ever; Jesus Christ is our Re - deemer! Hal - le - lu - jah! hal - le - lu - jah! hal - le - lu - jah! praise the Lord.


Heaven with the echo shall re -
Grace! 'tis a charm - ing sound! Har - mo - nious to the ear; Heaven with the ech - o shall re - sound,
- sound,
And all the earth shall hear,
Heaven with the ech - o shall resound, And all the earth shall hear, And all the earth shall hear, And all the earth shall hear.
And all the earth shall hear. And all the earth shall hear.


The Lord him - self, the Lord him - self, the mighty Lord,
The Shepherd by . . . .
The Lord him - self, the migh - - - ty Lord, Vouchsafes to be my guide;
The Shep - - - - - herd by whose
. . . . whose constant care · My wants are all sup - plied,—
con - - - stant care My wants are all sup - plied,—
The Shepherd by whose constant care My wants, my wants are all supplied.

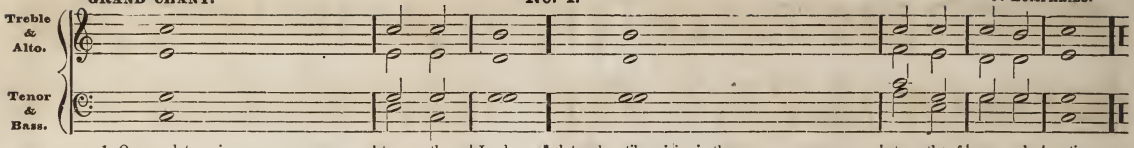

And gent - - ly there re - pose, Then leads me to . . . . . cool
In ten - der grass he makes me feed And gent - ly there re - - pose, Then leads me to . . . . . cool
1st.
2d.
shades, and where . . . . . Re - fresh - ing wa - ter flows, ... Re - freshing wa - - ter flows. Then flows.

VENITE EXULTEMUS DOMINO.

GRAND CHANT.

No. 1.

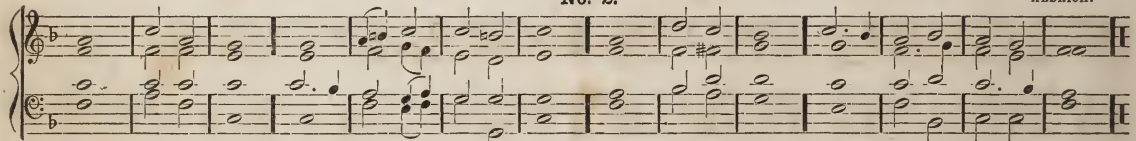
P. HUMPHRIES.



1. O come, let us sing un-	to · the..	Lord;...	let us heartily rejoice in the.....	strength · of	our sal-	vation.
2. Let us come before his presence	with ♮ thanks-	giving,...	and show ourselves	glad · in	him · with	psalms.
3. For the Lord is a	great	God,.....	and a great	King · a-	bove · all	gods.
4. In his hand are all the corners.....	of · the..	earth;...	and the strength of the.....	hills · is	his.....	also.
5. The sea is his,.....	and · he..	made it;	and his hands pre-	pared · the	dry	land.
6. O come, let us worship, ...	and · fall..	down,....	and kneel be-	fore · the	Lord · our	Maker.
7. For he is the.....	Lord · our..	God,.....	and we are the people of his pasture, and the...	sheep · of	his.....	hand.
8. O worship the Lord in the	beauty · of..	holiness;	let the whole earth.....	stand · in	awe · of	him.
9. For he cometh, for he cometh to.....	judge · the..	earth,....	and with righteousness to judge the world, and the	peo- · ple	with · his	truth.
Glory be to the Father.....	and · to the..	Son,.....	and	to · the	Ho- · ly	Ghost.
As it was in the beginning, is now, and.	ev- · er..	shall be,..	world with-	out · end.	A-.....	men.

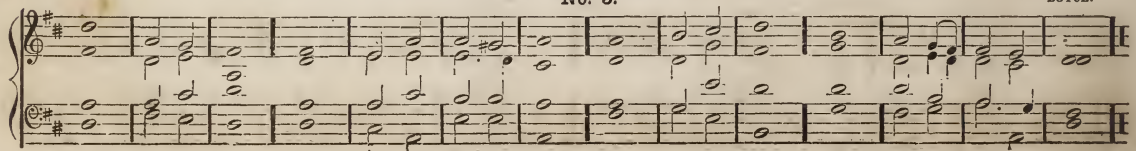
No. 2.

ALDRICH.

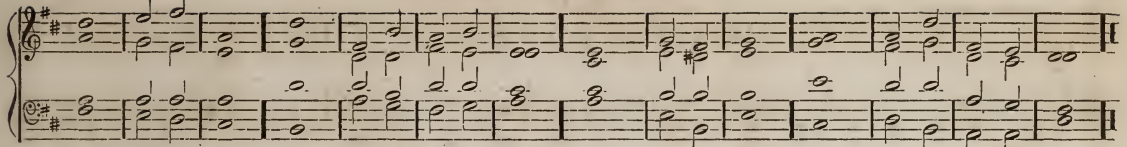


No. 3.

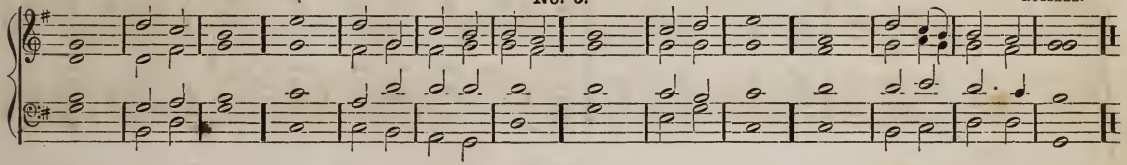
BOYCE.



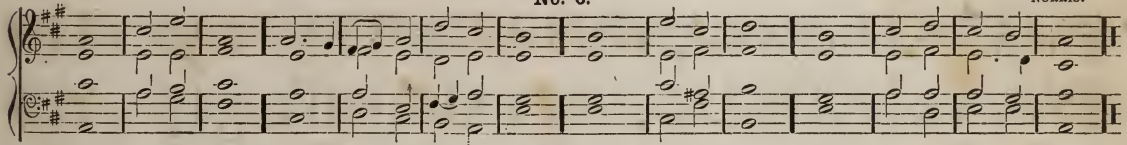
No. 4.



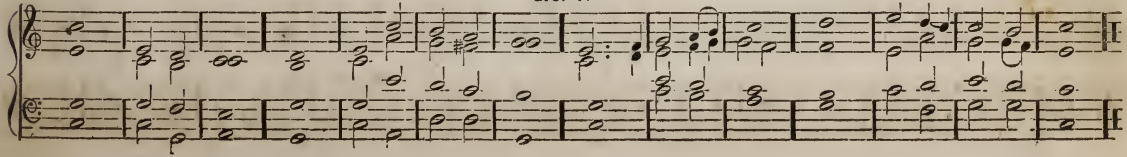
No. 5. RUSSELL.

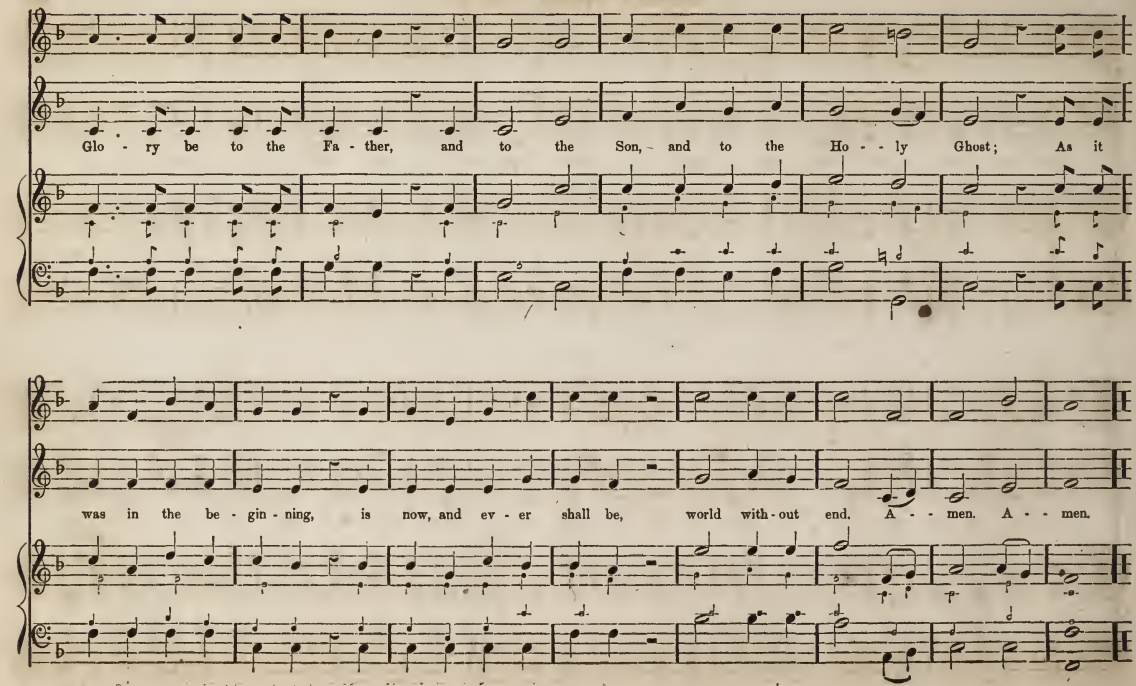


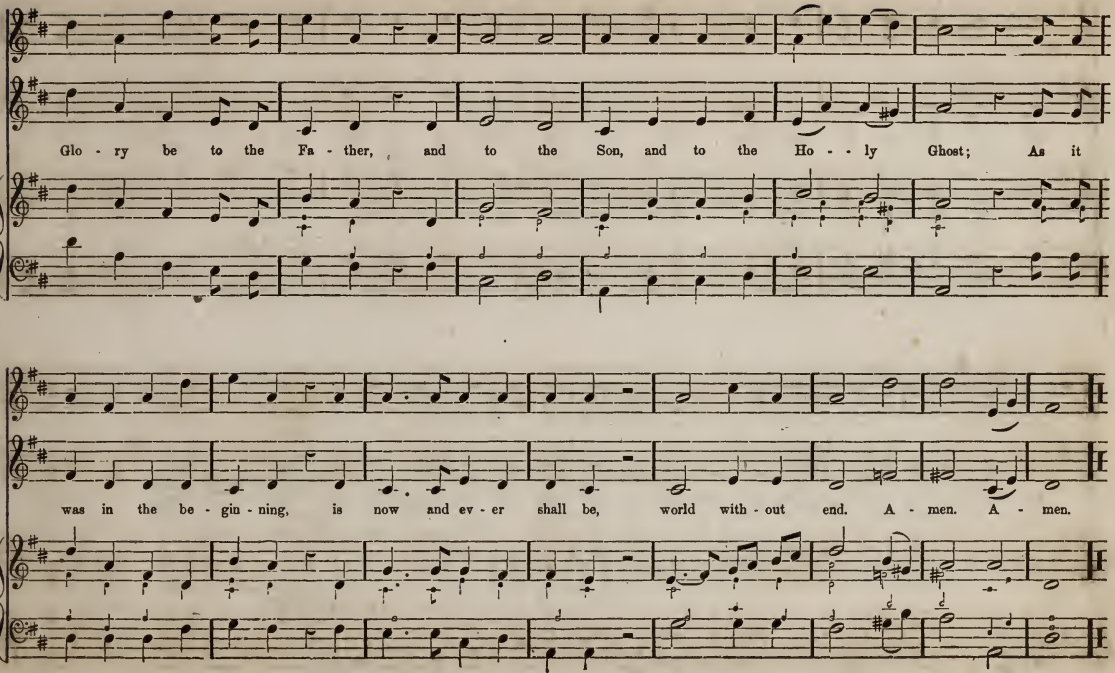
No. 6. NORRIS.

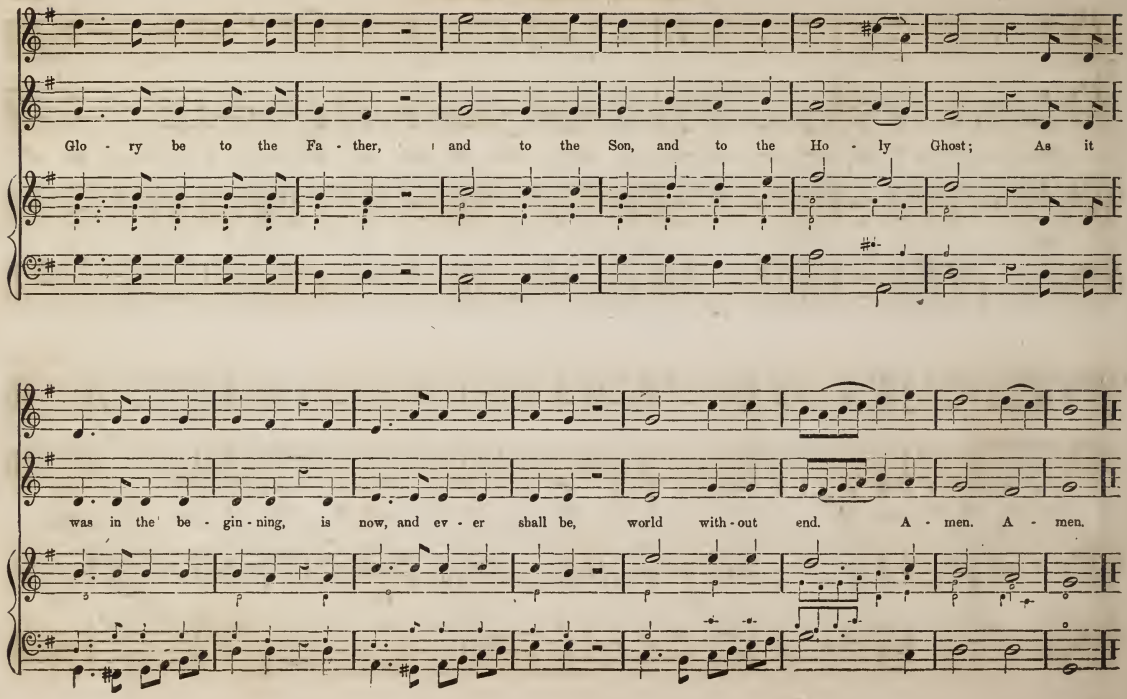


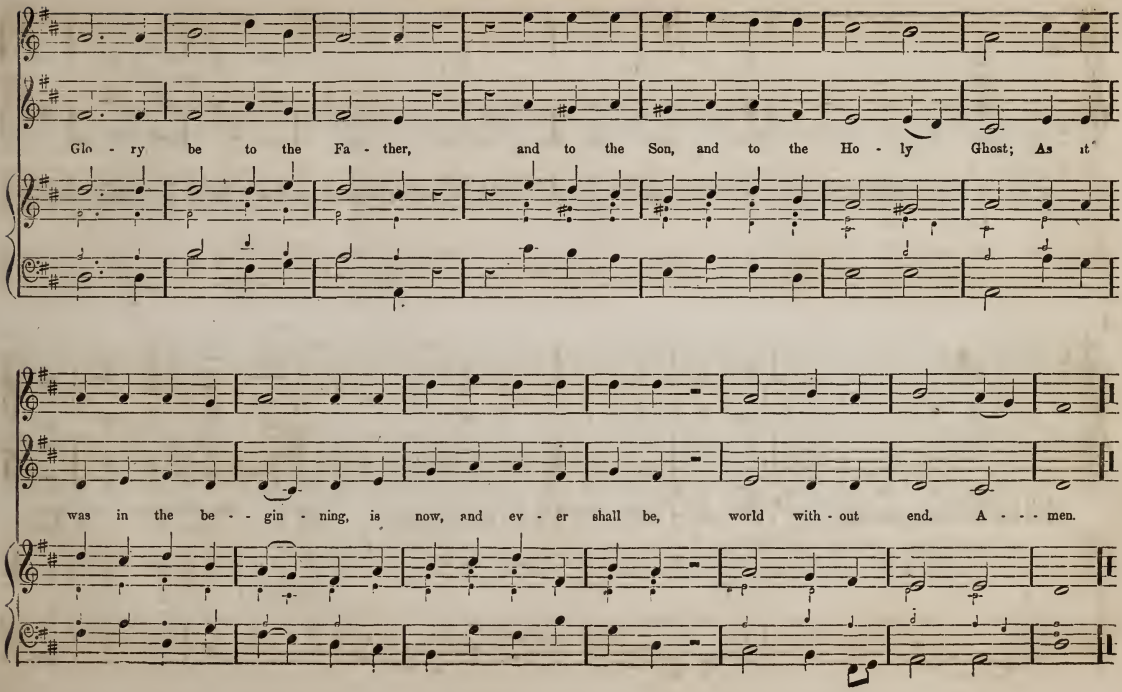
No. 7. CROTCH.

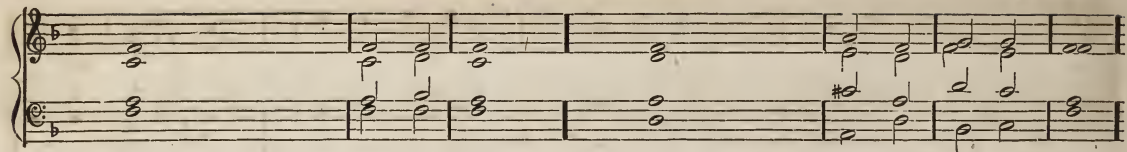



Glo - ry be to the Fa - ther, and to the Son, and to the Ho - - ly Ghost; As it
was in the be - gin - ning, is now, and ev - er shall be, world with - out end. A - - men. A - - men.

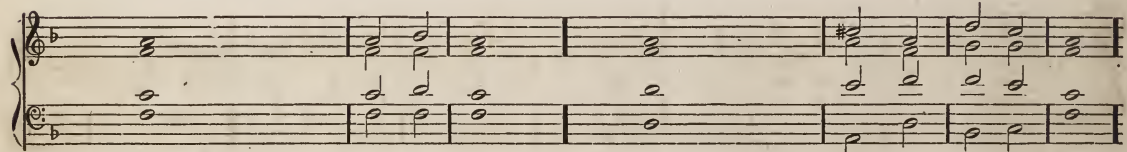

Glo - ry be to the Fa - ther, and to the Son, and to the Ho - - ly Ghost; As it
was in the be - gin - ning, is now and ev - er shall be, world with - out end. A - men. A - men.


Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly Ghost; As it
was in the be - gin - ning, is now, and ev - er shall be, world with - out end. A - men. A - men.

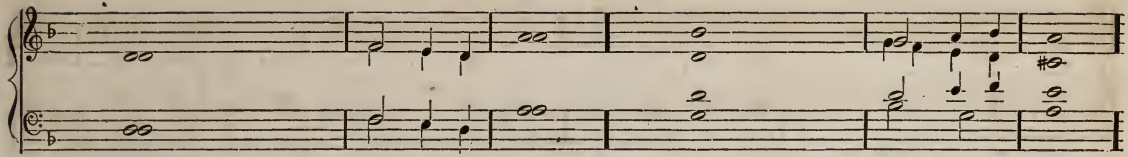

Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly Ghost; As it
was in the be - - gin - ning, is now, and ev - er shall be, world with - out end. A - - - men.



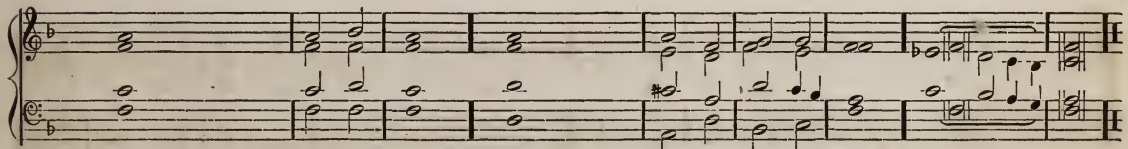
1. Glory be to ..... | God · on | high,..... | and on earth ..... | peace, · good | will · towards | men.
2. We praise thee, we bless thee, we..... | wor- · ship | thee; ..... | we glorify thee, we give thanks to... | thee · for | thy · great | glory.



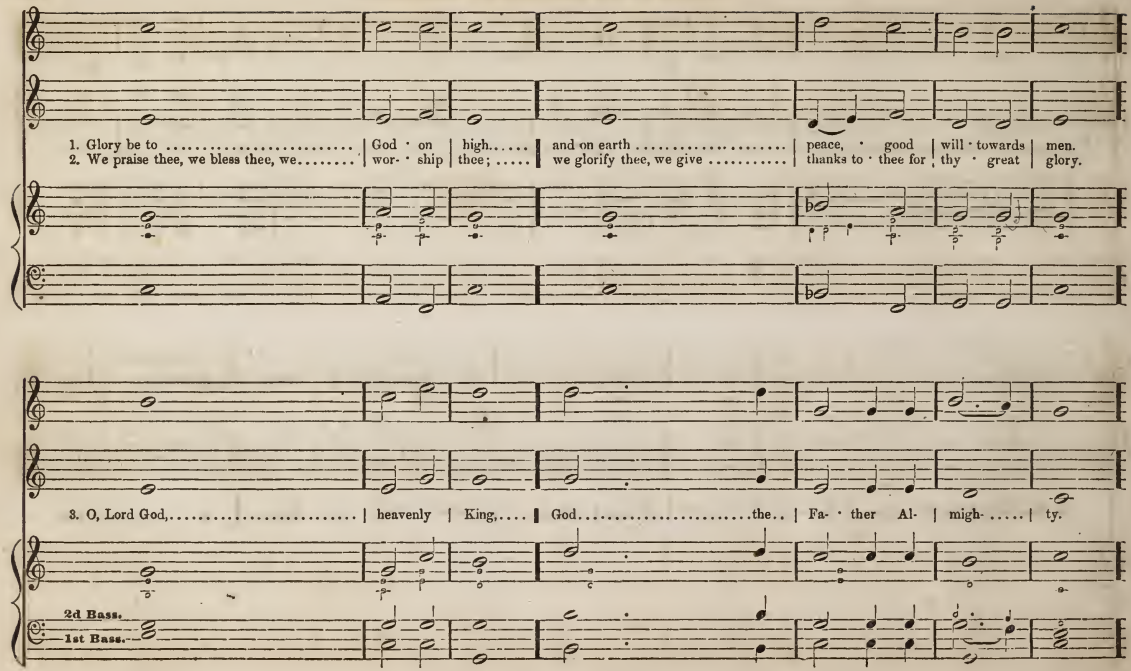
3. O Lord God, ... | heaven - ly | King,..... | God the..... | Fa- · ther Al- | migh- ..... | ty!
4. O Lord, the only begotten Son, ... | Je- · sus | Christ; ..... | O Lord God, Lamb of God, ... | Son · of the | Fa- ..... | ther,—

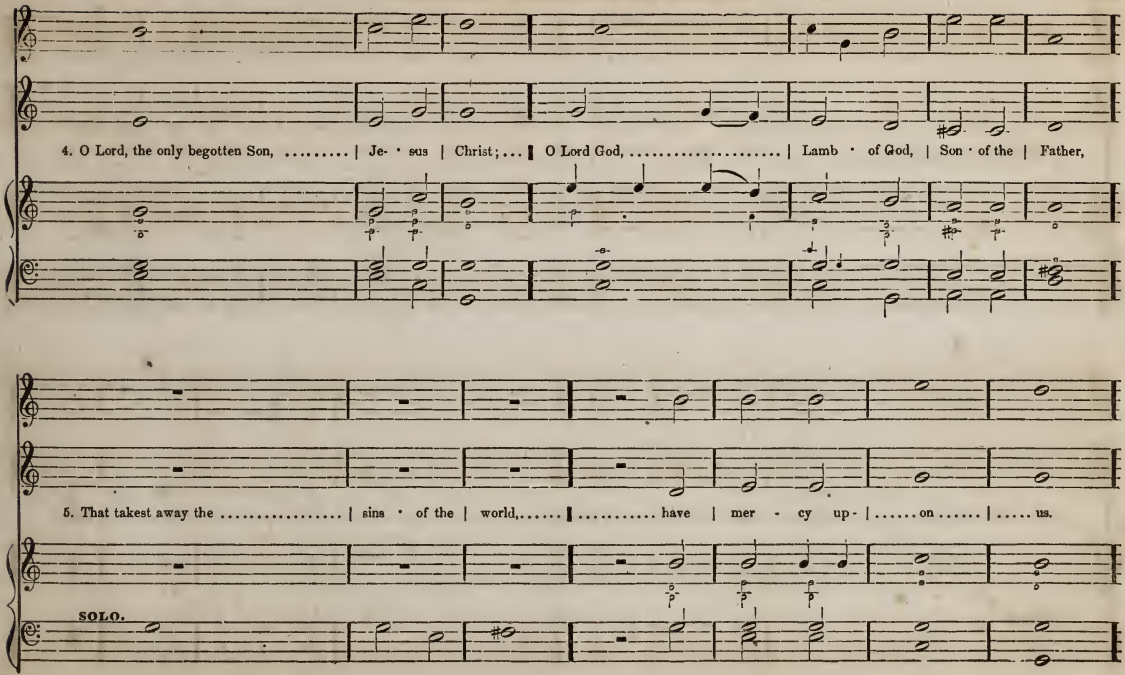


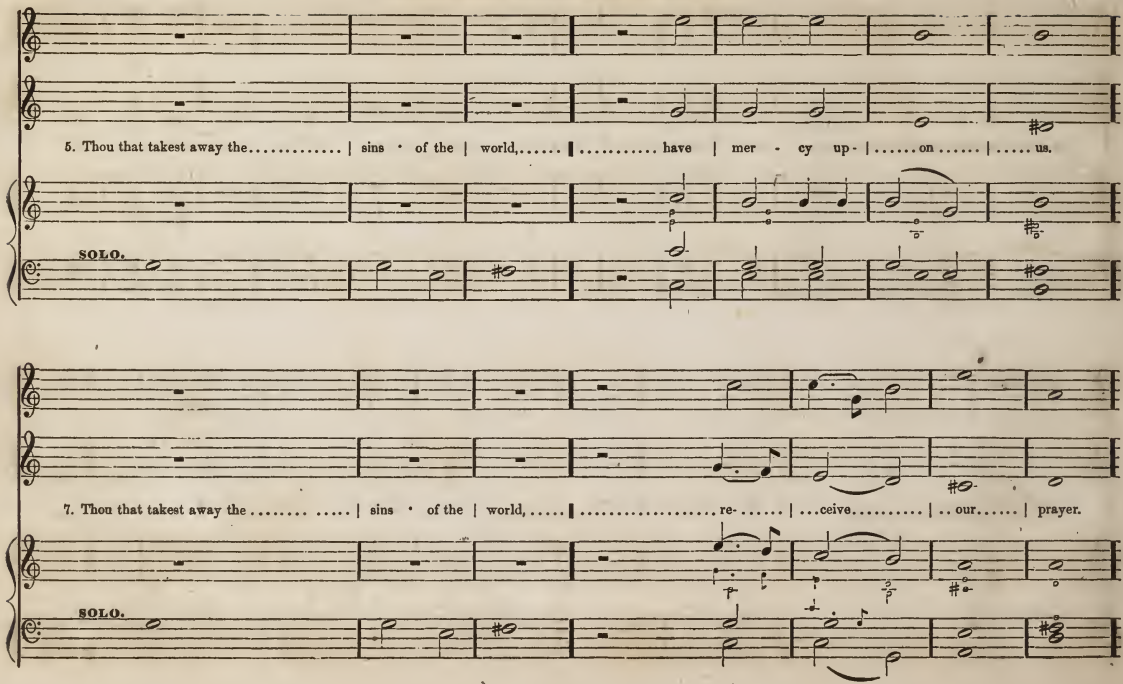
5. That takest away the..... | sins · of the | world,..... | have ..... | mer- · cy up- | on us.
6. Thou that takest away the..... | sins · of the | world,..... | have ..... | mer- · cy up- | on us.
7. Thou that takest away the..... | sins · of the | world,..... | re- ..... | ceive · our | prayer.
8. Thou that sittest at the right hand of... | God · the | Father,..... | have ..... | mer- · cy up · | on us.

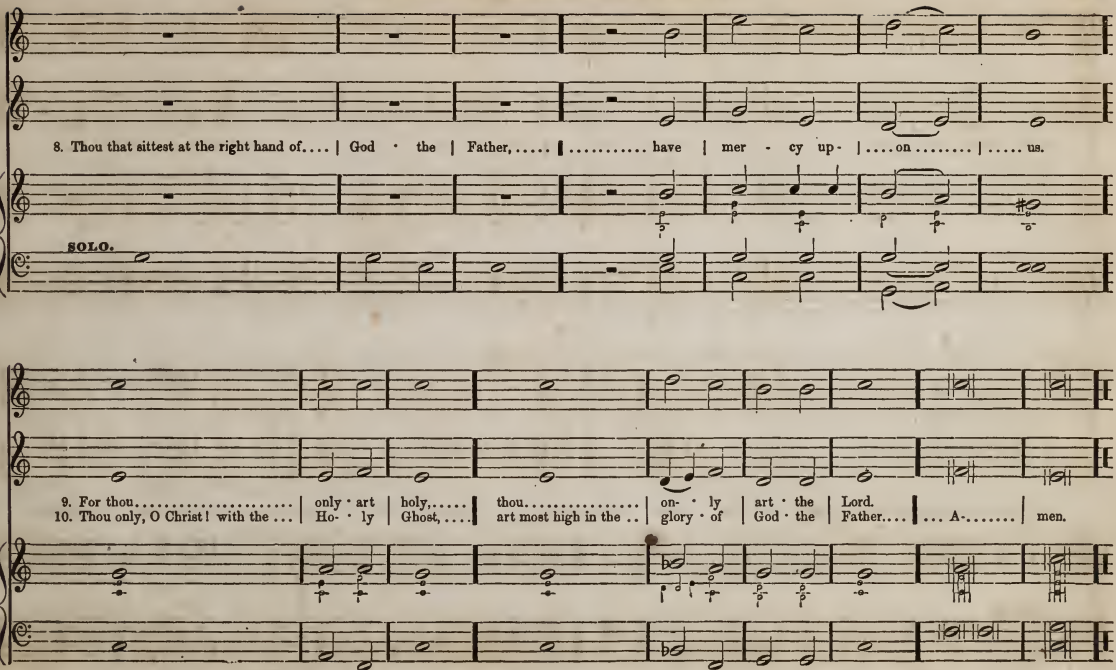


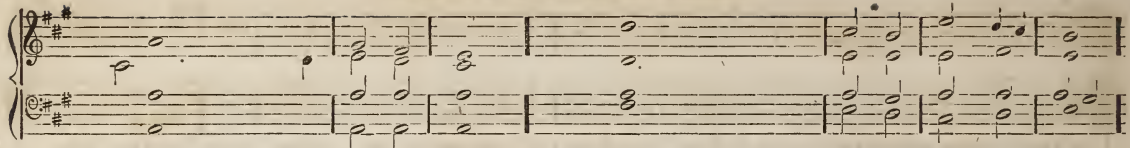
9. For thou ..... | only · art | holy, ... | thou..... | on- · ly | art · the | Lord.
10. Thou only, O Christ! with the. | Ho- · ly | Ghost, ... | art most high in the ... | glory · of | God · the | Father. | A- ..... | men.


1. Glory be to ..... God · on high..... and on earth ..... peace, · good will · towards men.
2. We praise thee, we bless thee, we..... wor· · ship thee; ..... we glorify thee, we give ..... thanks to · thee for thy · great glory.
3. O, Lord God,..... heavenly King,.... God.....the.. Fa· · ther Al· migh· ..... ty.
2d Bass.
1st Bass.

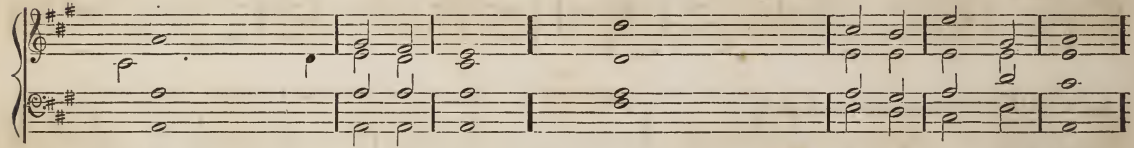

4. O Lord, the only begotten Son, ... | Je- · sus | Christ; ... | O Lord God, ... | Lamb · of God, | Son · of the | Father,
5. That takest away the ..... | sins · of the | world, ... | ..... have | mer - cy up- | ..... on ..... | ..... us.
SOLO.


5. Thou that takest away the..... | sins · of the | world,..... | ..... have | mer - cy up- | .....on ..... | ..... us.
SOLO.
7. Thou that takest away the .... | sins · of the | world, ... | ..... re- ..... | ...ceive..... | .. our..... | prayer.
SOLO.

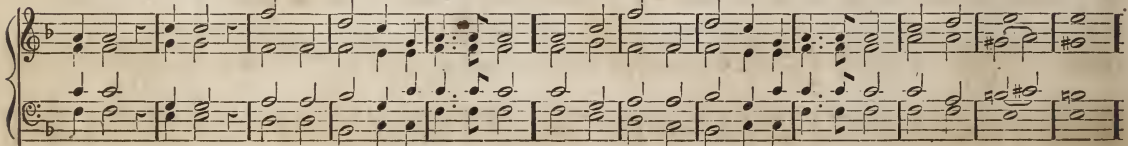

8. Thou that sittest at the right hand of.... | God · the | Father,..... | ..... have | mer · cy up- | ....on ..... | ..... us.
SOLO.
9. For thou..... | only · art | holy,..... | thou..... | on- · ly | art · the | Lord.
10. Thou only, O Christ! with the ... | Ho- · ly | Ghost,.... | art most high in the .. | glory · of | God · the | Father.... | ... A-..... | men.



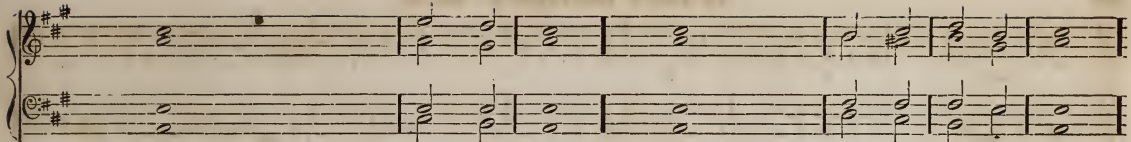
1. We praise ... thee, · O | God! ... | we acknowledge ... | thee · to | be · the | Lord.
3. To thee all angels ... cry · a- | loud, ... | the heavens, and ... | all · the | powers · there- | in.
6. The glorious company of the apostles . praise ..... | thee, ... | the goodly fellowship of the ... | pro- · phets | praise ... | thee.
8. The Father of an ... infi- · nite | Majesty, ... | thine adorable, ... | true, · and | on- · ly | Son.



2. All the earth doth ... wor- · ship | thee, ... | the ... | Fa- · ther | ev- · er- | lasting.
4. To thee cherubim and ... ser- · a- | phim, ... | con- ... | tin- · ual- | ly · do | cry.
7. The noble army of martyrs ... praise ..... | thee, ... | the holy Church, throughout all the world, . | doth · ac- | know- · ledge | thee,
9. Also the ... Ho- · ly | Ghost, ... | the ... | Com- ... | fort- ... | er.

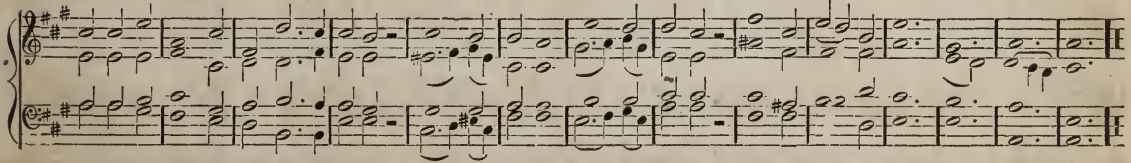


5. Holy, ho-ly, ho · ly, Lord God of Sab-a-oth, heaven and earth are full of the ma-jes-ty of thy glo · · ry.

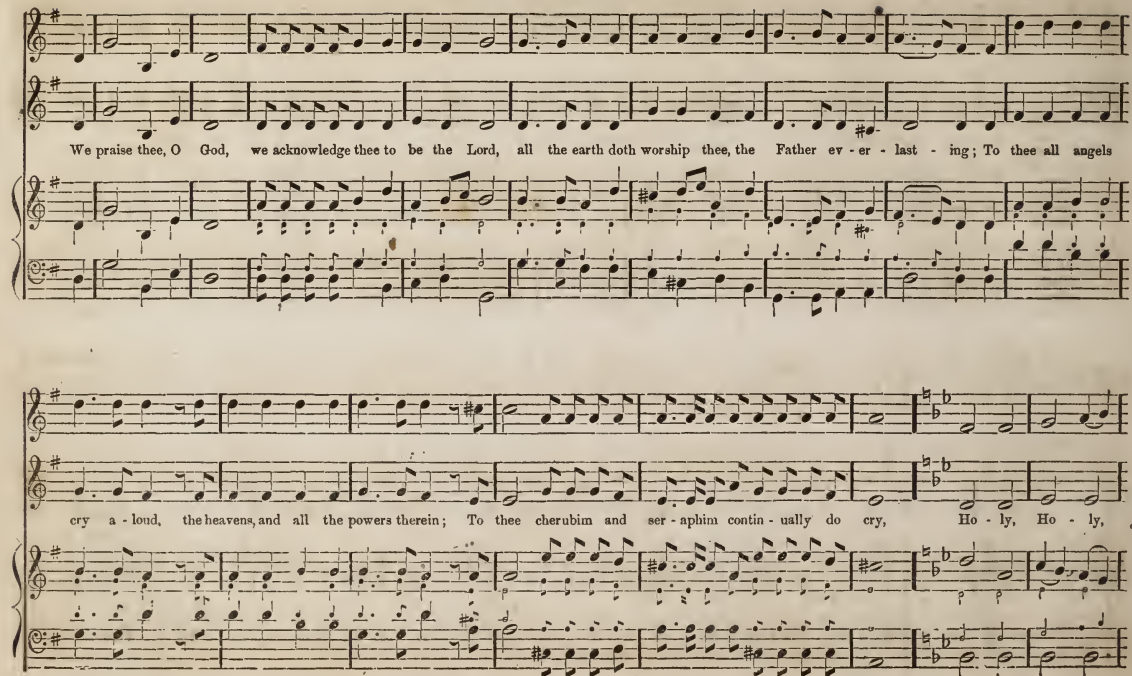


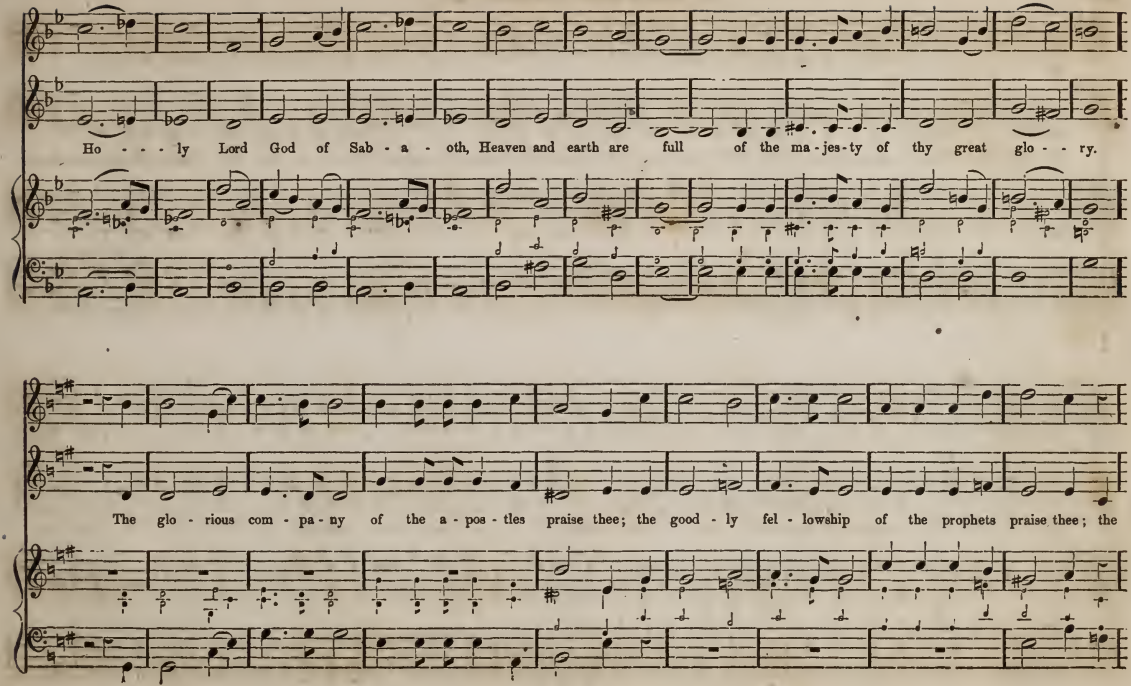
Male Voices.	10. Thou art the King of	glo-ry · O,	Christ!....	Thou art the ever-.....	last- · ing	Son · of the	Father.
Female Voices.	11. When thou tookest upon thee to de-	liv- · er	man, ...	thou didst humble thyself to be.	born	of · a	virgin.
Male.	12. When thou hadst overcome the.....	sharpness · of	death, ...	thou didst open the kingdom of.	heaven · to	all · be-	lievers.
Female.	13. Thou sittest at the right.....	hand · of	God,.....	in the	glo- · ry	of · the	Father.
Male.	14. We believe that	thou · shalt	come	shalt	come · to	be · our	Judge.
Female.	15. We therefore pray thee	help · thy	servants, ..	whom thou hast redeemed	with · thy	pre- · cious	blood.
Male.	16. Make them to be numbered	with · thy	saints.....	in	glo- · ry	ev- · er-	lasting.
Female.	17. O Lord, save thy people, and	bless · thine	heritage, ..	govern them, and.....	lift · them	up · for	ever.
Male.	18. Day by day we	magni- · fy	thee, ...	and we worship thy name ever,	world · with-	out	end.
Female.	19. Vouch-	safe, · O	Lord,.....	to keep us	this · day	with- · out	sin.
Male.	20. O Lord, have	mercy · up-	on us, ...	have	mer- · cy	up- · on	us.
Female.	21. O Lord, let thy mercy	be · up-	on us, ...	as our	trust	is · in	thee.

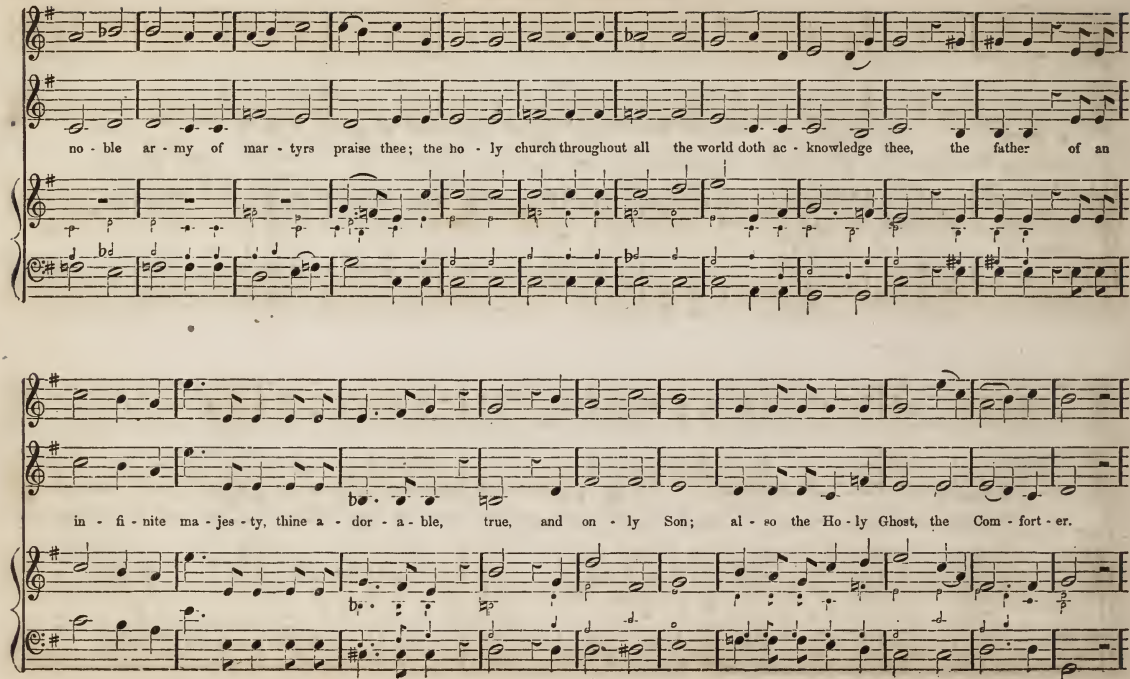
To be sung alternately by male and female voices. For the male voices play the Treble an octave lower. For the female voices play and sing the Bass an octave higher. If there are not voices enough to fill all the parts, let the air be sung alternately by Tenor and Soprano.

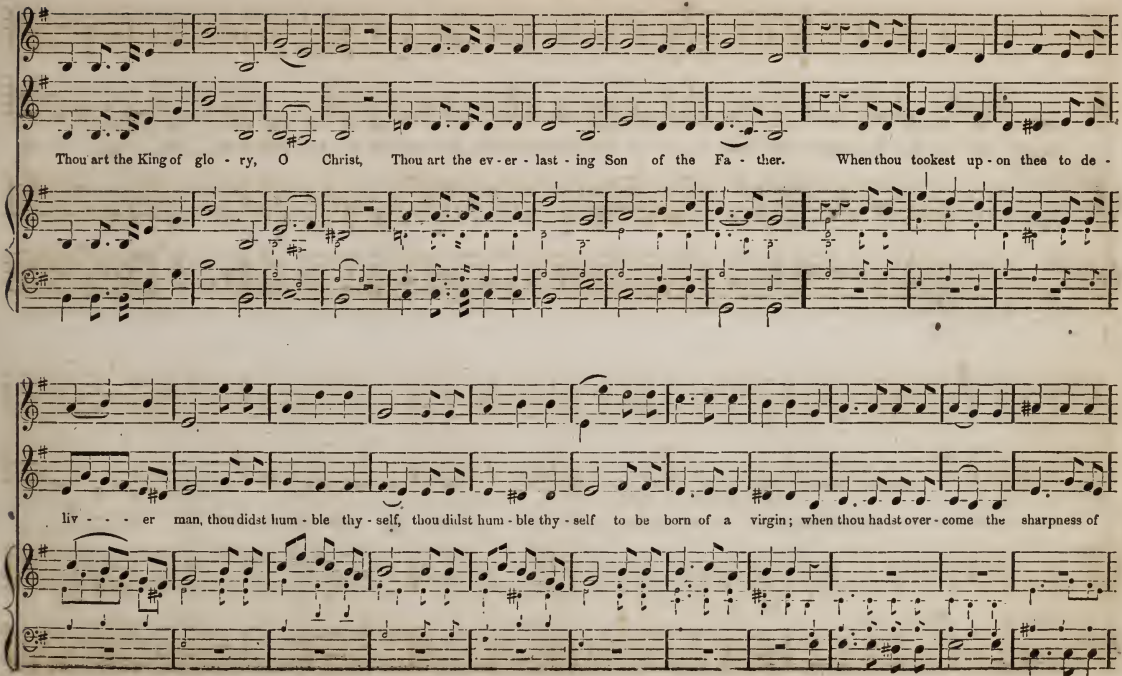


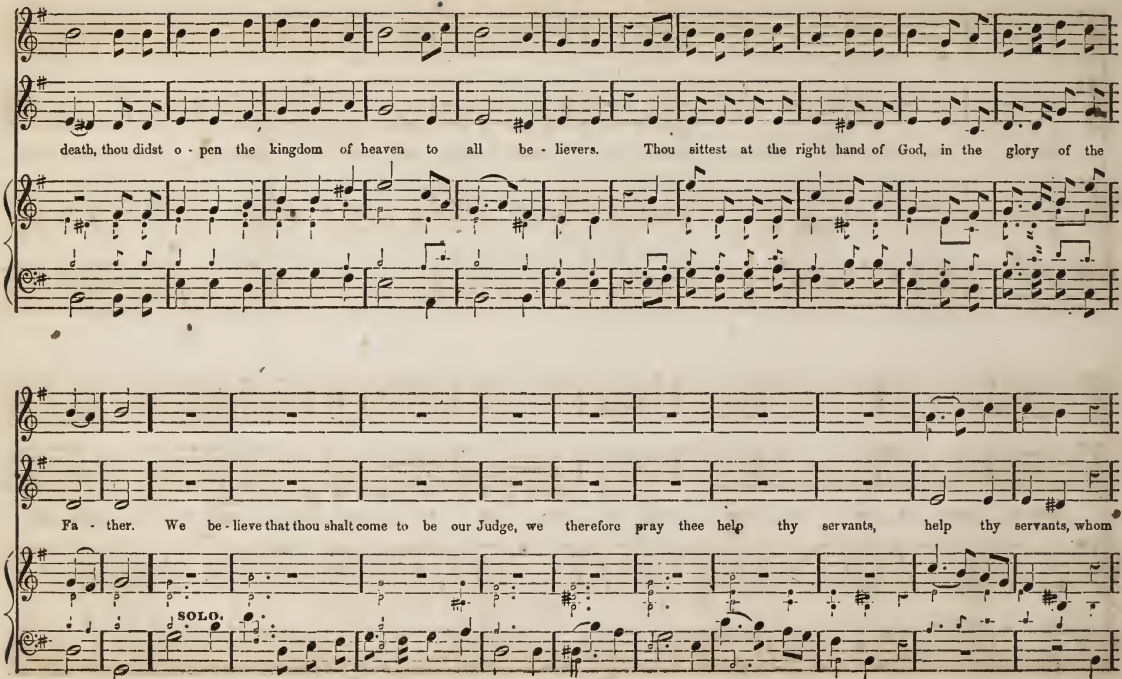
O Lord, in thee, in thee have I trusted; let me nev - er be con - founded,— let me nev - er be con - - found - ed.

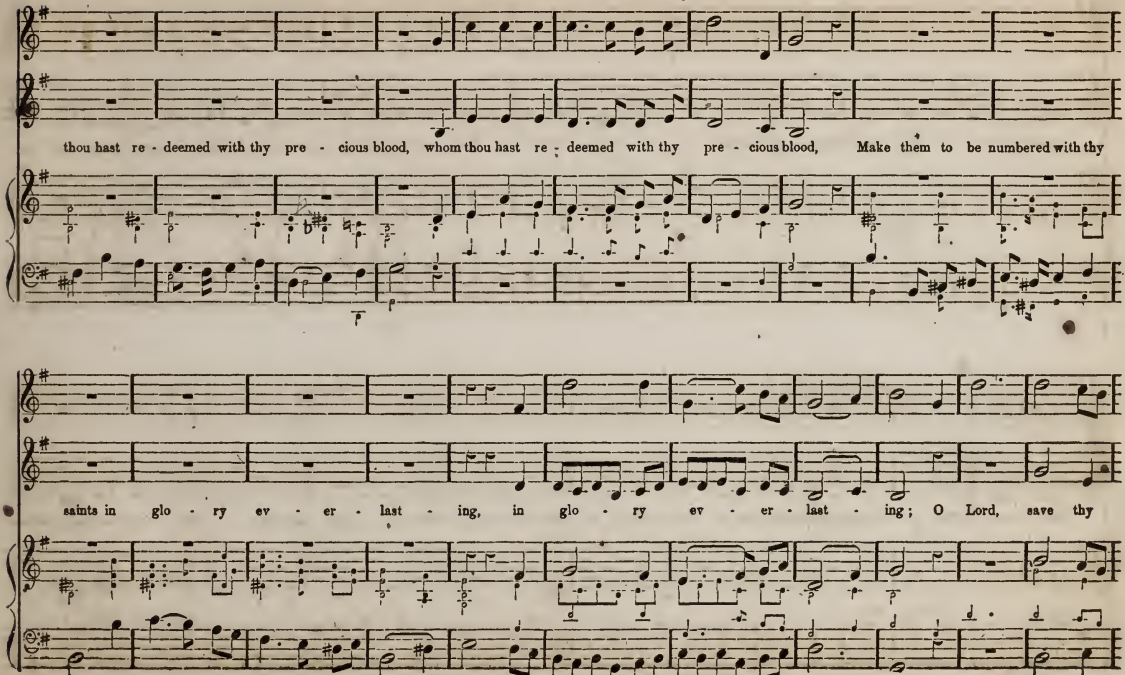

We praise thee, O God, we acknowledge thee to be the Lord, all the earth doth worship thee, the Father ev - er - last - ing; To thee all angels
cry a - loud, the heavens, and all the powers therein; To thee cherubim and ser - aphim contin - ually do cry, Ho - ly, Ho - ly,

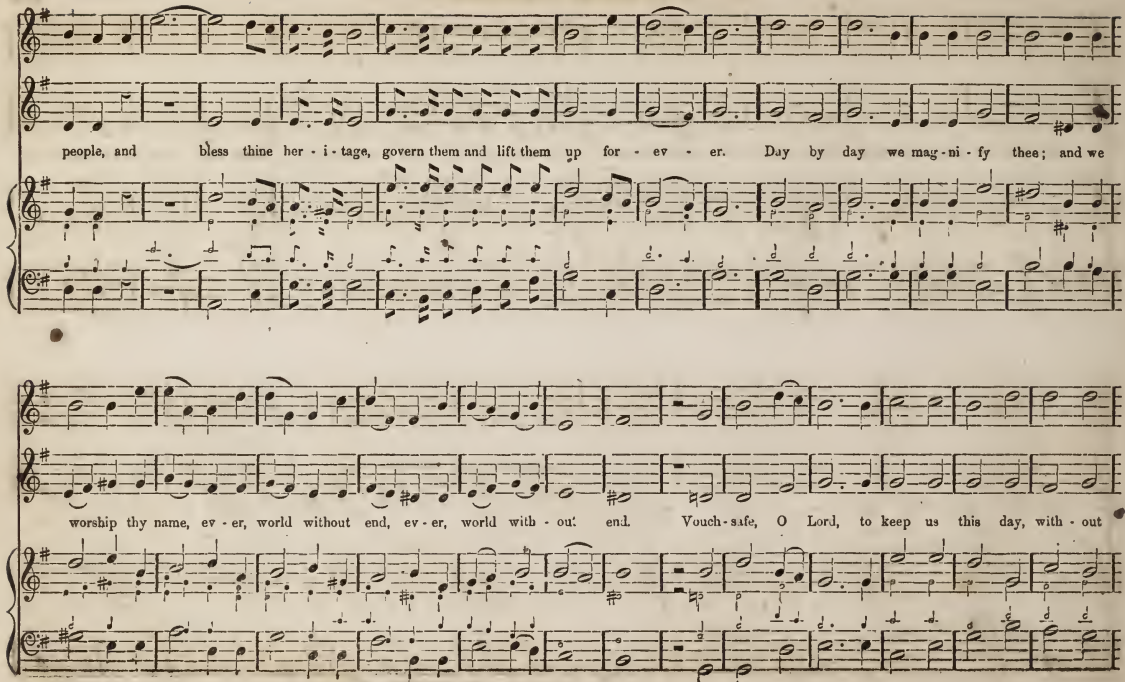

Ho - - - ly Lord God of Sab - a - oth, Heaven and earth are full of the ma-jes-ty of thy great glo - - ry.
The glo - rious com - pa - ny of the a - pos - tles praise thee; the good - ly fel - lowship of the prophets praise thee; the

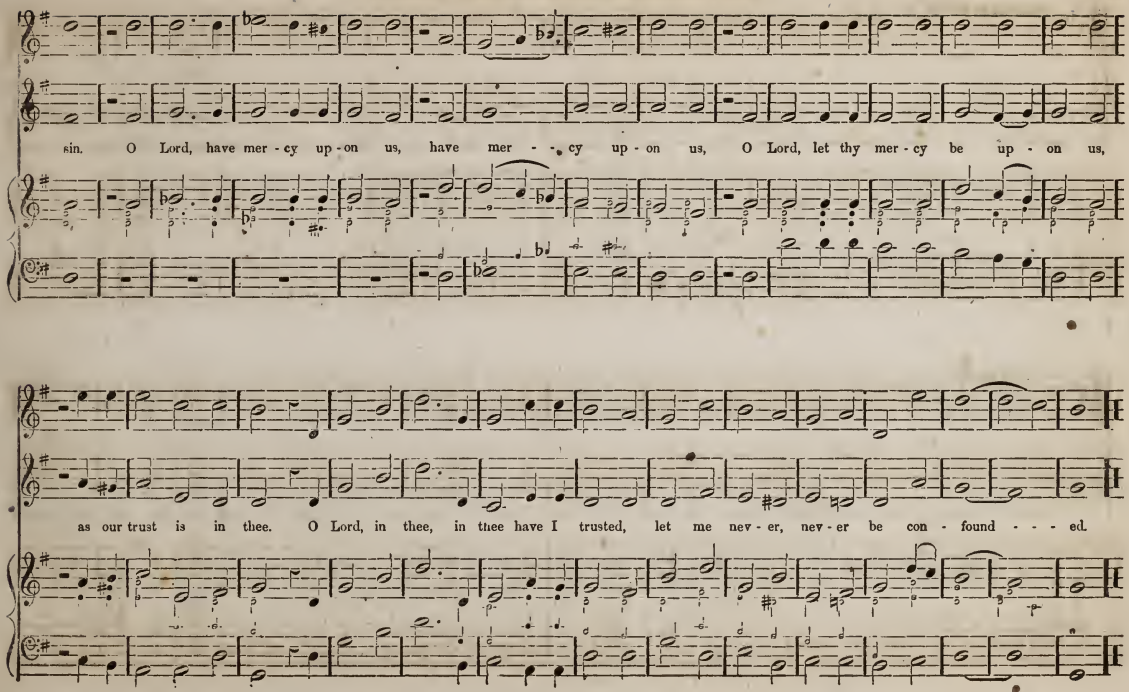

no - ble ar - my of mar - tyrs praise thee; the ho - ly church throughout all the world doth ac - knowledge thee, the father of an
in - fi - nite ma - jes - ty, thine a - dor - a - ble, true, and on - ly Son; al - so the Ho - ly Ghost, the Com - fort - er.

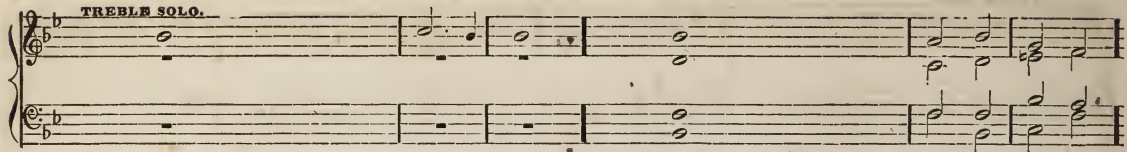

Thou art the King of glo - ry, O Christ, Thou art the ev - er - last - ing Son of the Fa - ther. When thou tookest up - on thee to de -
liv - - - er man, thou didst hum - ble thy - self, thou didst hum - ble thy - self to be born of a virgin; when thou hadst over - come the sharpness of


death, thou didst o - pen the kingdom of heaven to all be - lievers. Thou sittest at the right hand of God, in the glory of the
Fa - ther. We be - lieve that thou shalt come to be our Judge, we therefore pray thee help thy servants, help thy servants, whom
SOLO.

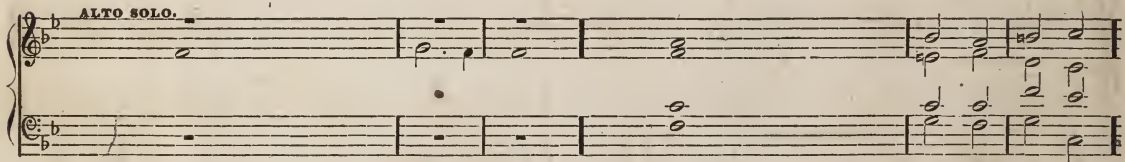

thou hast re - deemed with thy pre - cious blood, whom thou hast re - deemed with thy pre - cious blood, Make them to be numbered with thy
saints in glo - ry ev - er - last - ing, in glo - ry ev - er - last - ing; O Lord, save thy


people, and bless thine her - i - tage, govern them and lift them up for - ev - er. Day by day we mag - ni - fy thee; and we
worship thy name, ev - er, world without end, ev - er, world with - out end. Vouch - safe, O Lord, to keep us this day, with - out

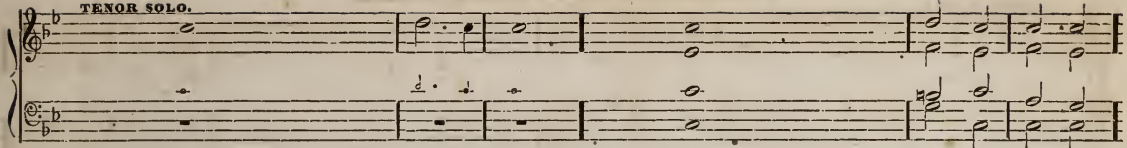

sin. O Lord, have mer - cy up - on us, have mer - - cy up - on us, O Lord, let thy mer - cy be up - on us,
as our trust is in thee. O Lord, in thee, in thee have I trusted, let me nev - er, nev - er be con - found - - - ed.



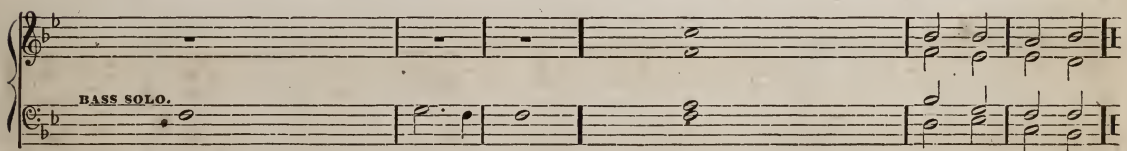
1. O, all ye works of the Lord, bless	ye · the	Lord,	praise him, and magnify	him · for	ev - er.
5. O, all ye powers of the Lord, bless	ye · the	Lord,	praise him, and magnify	him · for	ev - er.
9. O, ye winds of God, bless	ye · the	Lord,	praise him, and magnify	him · for	ev - er.
13. O, ye frost and cold, bless	ye · the	Lord,	praise him, and magnify	him · for	ev - er.
17. O, ye lightnings and clouds, bless	ye · the	Lord,	praise him, and magnify	him · for	ev - er.
21. O, ye wells, bless	ye · the	Lord,	praise him, and magnify	him · for	ev - er.
25. O, all ye beasts and cattle, bless	ye · the	Lord,	praise him, and magnify	him · for	ev - er.
29. O, ye servants of the Lord, bless	ye · the	Lord,	praise him, and magnify	him · for	ev - er.
32. Glory be to the Father,	and · to the	Son,	and to the	Ho · ly	Ghost



2. O, ye angels of the Lord, bless	ye · the	Lord,	praise him, and magnify	him · for	ev - er.
6. O, ye sun and moon, bless	ye · the	Lord,	praise him, and magnify	him · for	ev - er.
10. O, ye fire and heat, bless	ye · the	Lord,	praise him, and magnify	him · for	ev - er.
14. O, ye ice and snow, bless	ye · the	Lord,	praise him, and magnify	him · for	ev - er.
18. O, let the earth	bless · the	Lord,	yea, let it praise him, and magnify	him · for	ev - er.
22. O, ye seas and floods, bless	ye · the	Lord,	praise him, and magnify	him · for	ev - er.
26. O, ye children of men, bless	ye · the	Lord,	praise him, and magnify	him · for	ev - er.
30. O, ye spirits and souls of the righteous, bless	ye · the	Lord,	praise him, and magnify	him · for	ev - er



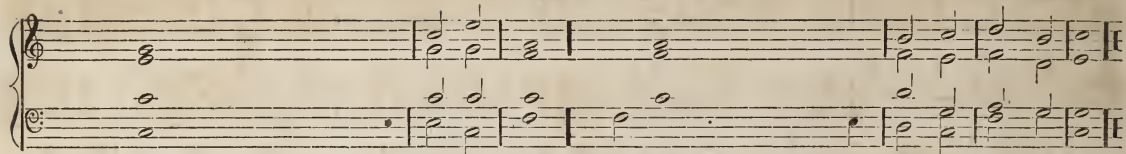
3 O, ye heavens, bless	ye · the	Lord,	praise him, and magnify	him · for	ev - er.
7. O, ye stars of heaven, bless	ye · the	Lord,	praise him, and magnify	him · for	ev - er.
11. O, ye winter and summer, bless	ye · the	Lord,	praise him, and magnify	him · for	ev - er.
15. O, ye nights and days, bless	ye · the	Lord,	praise him, and magnify	him · for	ev - er.
19. O, ye mountains and hills, bless	ye · the	Lord,	praise him, and magnify	him · for	ev - er.
23. O, ye whales, and all that move in the waters, bless	ye · the	Lord,	praise him, and magnify	him · for	ev - er.
27. O, let Israel	bless · the	Lord,	praise him, and magnify	him · for	ev - er.



4. O, ye waters that be above the firmament, bless	ye · the	Lord,	praise him, and magnify	him · for	ev - er.
8. O, ye showers and dew, bless	ye · the	Lord,	praise him, and magnify	him · for	ev - er.
12. O, ye dews and frost, bless	ye · the	Lord,	praise him, and magnify	him · for	ev - er.
16. O, ye light and darkness, bless	ye · the	Lord,	praise him, and magnify	him · for	ev - er.
20. O, all ye green things upon the earth, bless	ye · the	Lord,	praise him, and magnify	him · for	ev - er.
24. O, all ye fowls of the air, bless	ye · the	Lord,	praise him, and magnify	him · for	ev - er.
28. O, ye priests of the Lord, bless	ye · the	Lord,	praise him, and magnify	him · for	ev - er.
31. O, ye holy and humble men of heart, bless	ye · the	Lord,	praise him, and magnify	him · for	ev - er
33 As it was in the beginning, is now, and	ev- · er	shall be,	world without end.	A-	men.

No. 8.

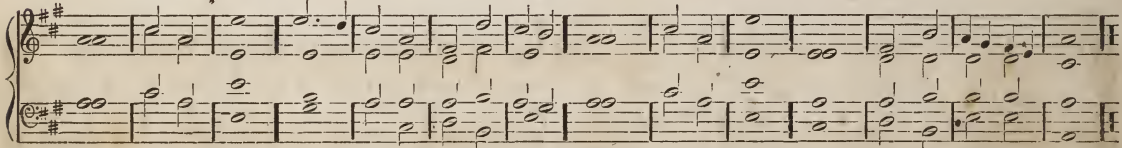
W. RUSSELL.



1. O be joyful in the Lord, ... all · ye lands; .. serve the Lord with gladness, and come before his pres · ence with · a song.
2. Be ye sure that the Lord ..... he · is God; ... it is he that hath made us, and not we ourselves, we are his people. and · the sheep of · his pasture.
3. O go your way into his gates with thanksgiving, and into his courts with praise: .. be thankful unto him, and ..... speak · good of · his name.
4. For the Lord is gracious, his mercy is ..... ev · er · lasting. and his truth endureth from gene- ..... ration · to gen · er · ation.
5. Glory be to the Father, ... and · to the Son ... and ..... to · the Ho · ly Ghost.
6. As it was in the beginning, is now, and ..... ev · er shall be, world with- ..... out · end. A- ..... men.

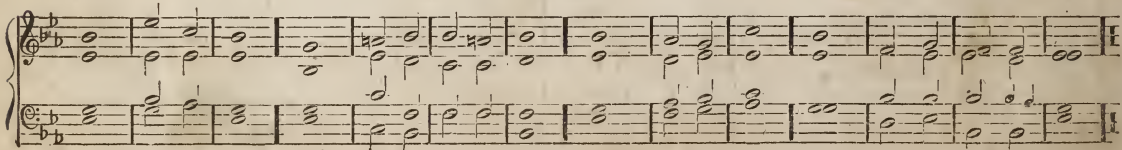
No. 9.

J. CALAH.

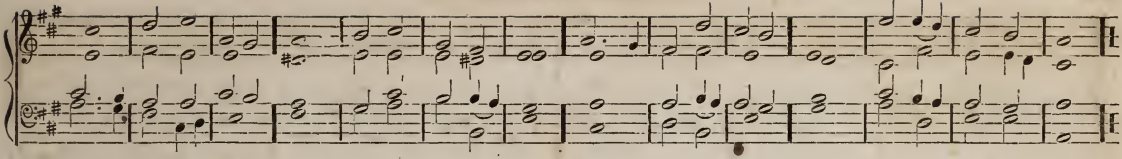


No. 10.

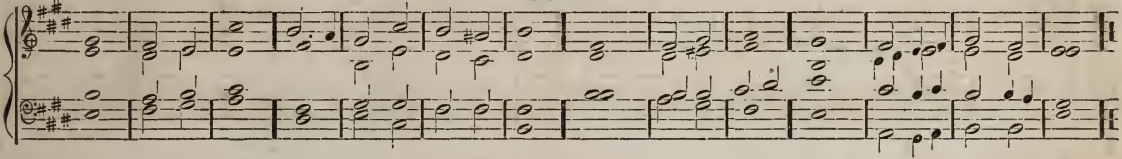
ROBINSON.



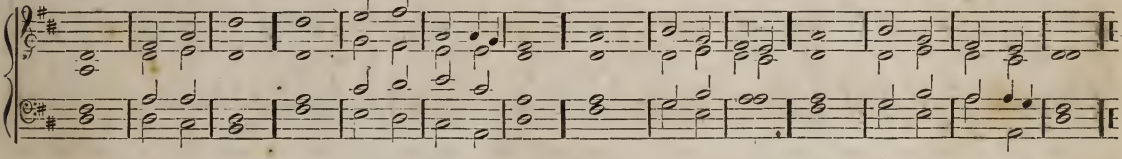
No. 11.



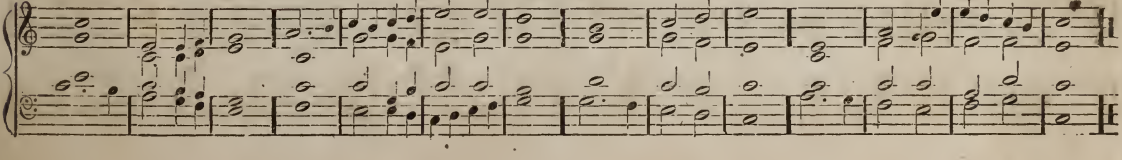
No. 12. HENLEY.

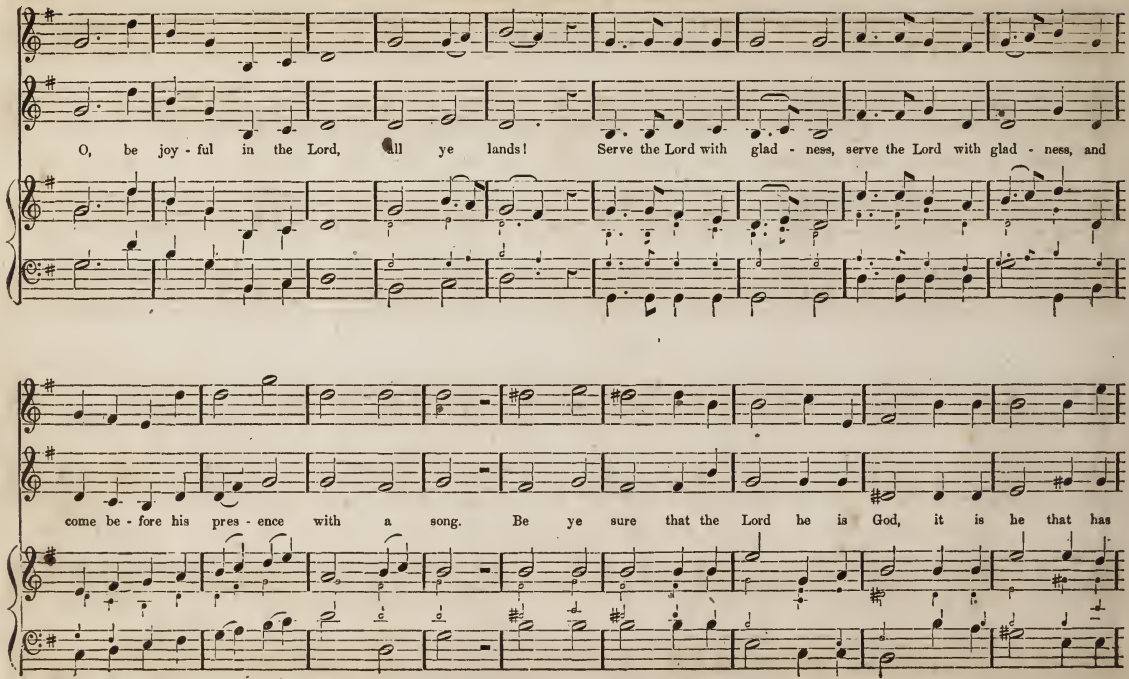


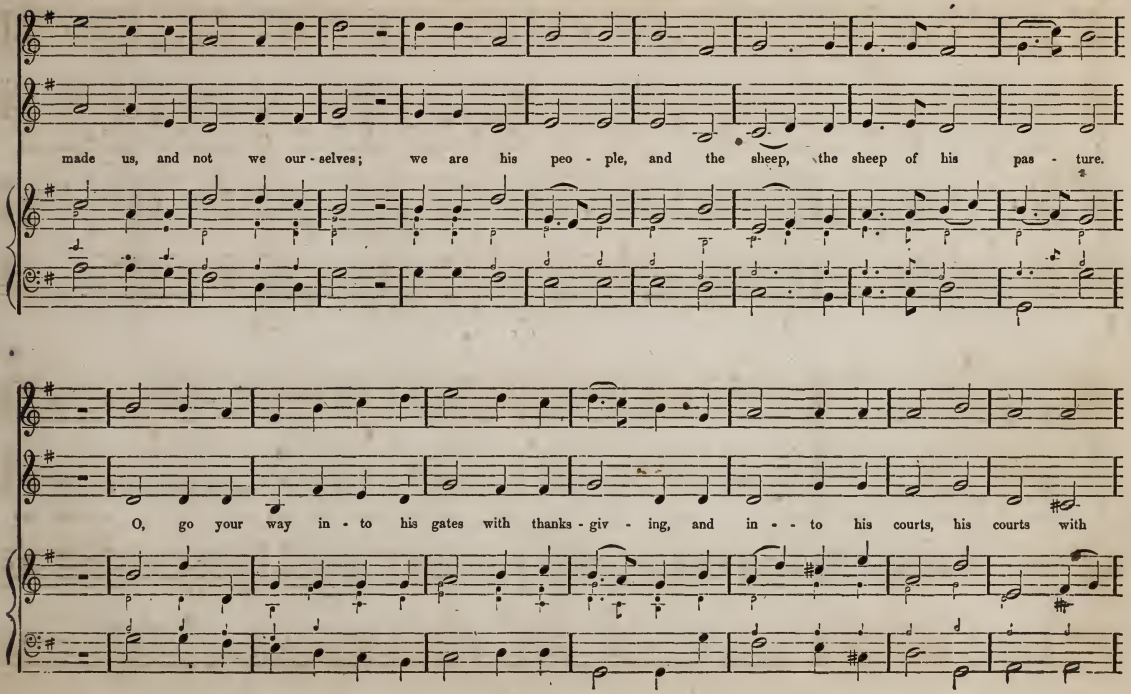
No. 13. RANDAL.

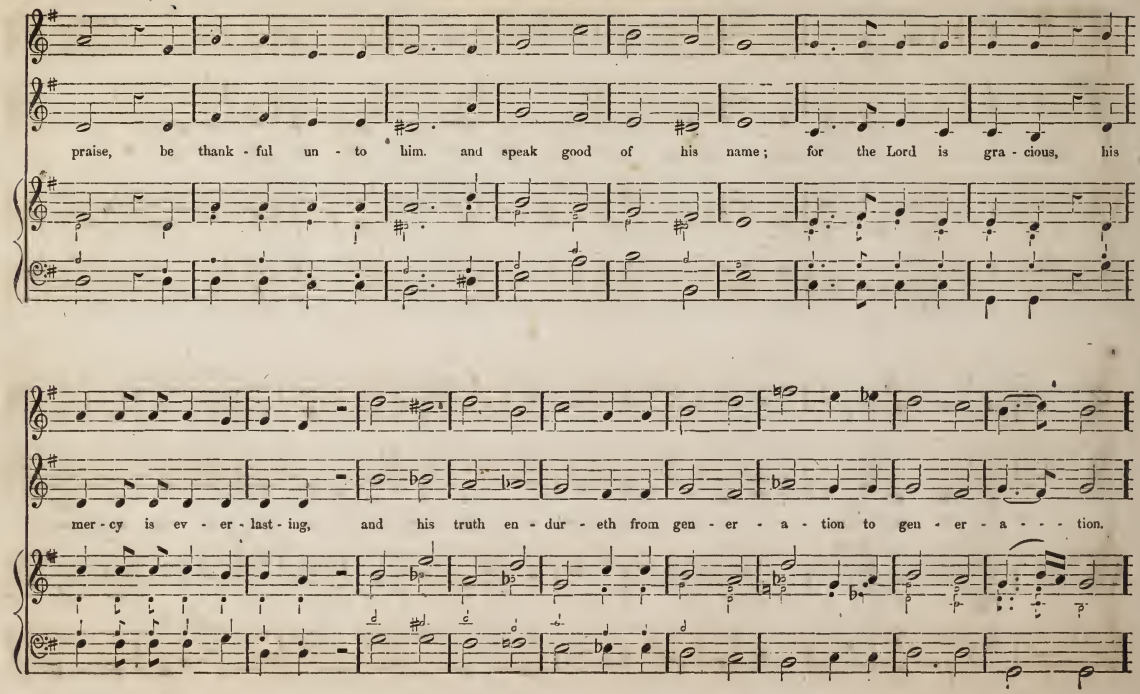


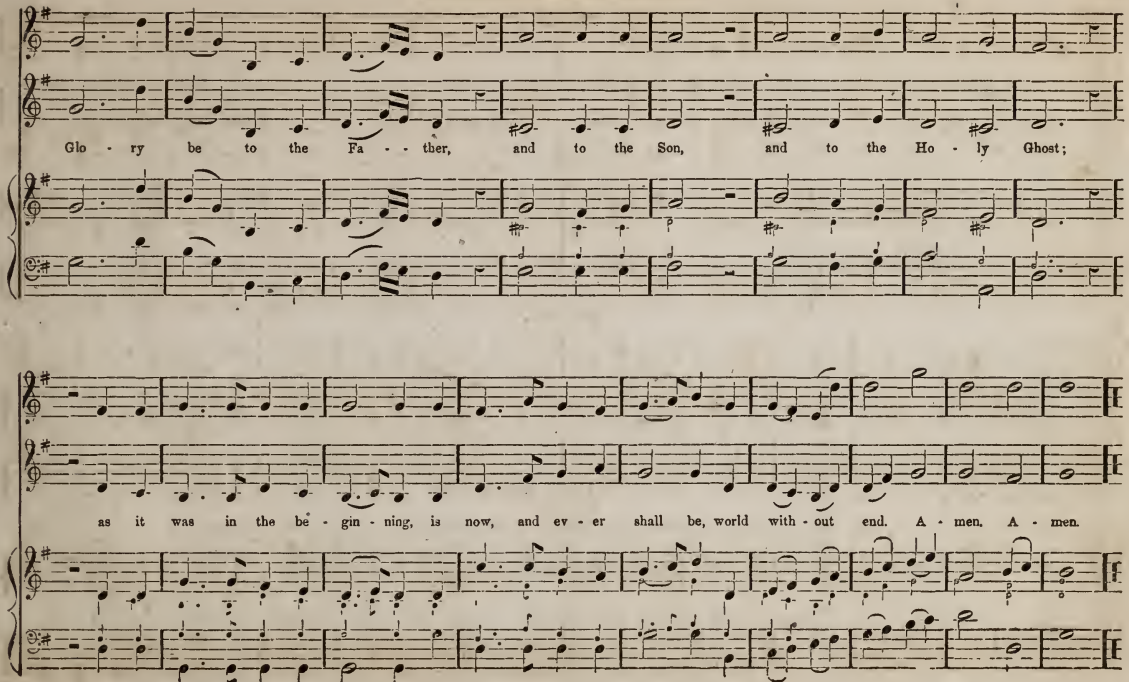
No. 14. EBDON.




O, be joy - ful in the Lord, all ye lands! Serve the Lord with glad - ness, serve the Lord with glad - ness, and
come be - fore his pres - ence with a song. Be ye sure that the Lord he is God, it is he that has

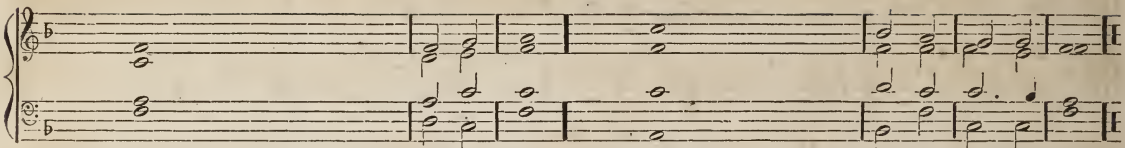

made us, and not we our - selves; we are his peo - ple, and the sheep, the sheep of his pas - ture.
O, go your way in - to his gates with thanks - giv - ing, and in - - to his courts, his courts with


praise, be thank - ful un - to him. and speak good of his name; for the Lord is gra - cious, his
mer - cy is ev - er - last - ing, and his truth en - dur - eth from gen - er - a - tion to gen - er - a - - - tion.


Glo - ry be to the Fa - - ther, and to the Son, and to the Ho - ly Ghost;
as it was in the be - gin - ning, is now, and ev - er shall be, world with - out end. A - men. A - men.

No. 15.

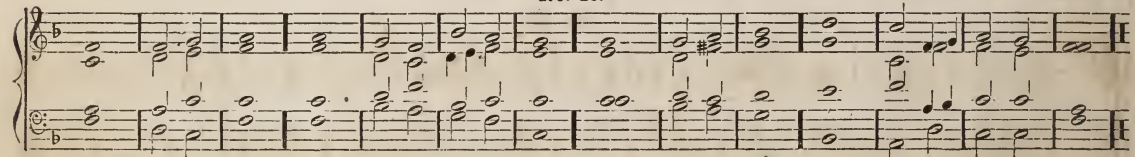
FARRANT.



1. Blessed be the Lord	God · of ·	Israel,	for he hath visited,	and · re ·	deemed · his	people;
2. And hath raised up a mighty sal-	va- · tion	for us,	in the house	of · his	ser- · vant	David;
3. As he spake by the mouth of his	ho · ly	prophets,	which have been	since · the	world · be ·	gan;
4. That we should be saved	from · our	enemies,	and from the	hand · of	all · that	hate us.
5. Glory be to the Father,	and · to the	Son,	and	to · the	Ho- · ly	Ghost.
6. As it was in the beginning, is now, and	ev- · er	shall be,	world with-	out · end.	A-	men.

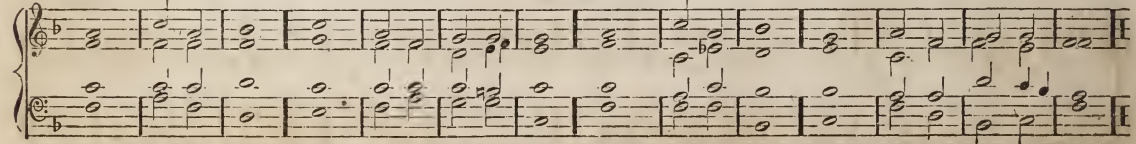
No. 16.

LANGDON.

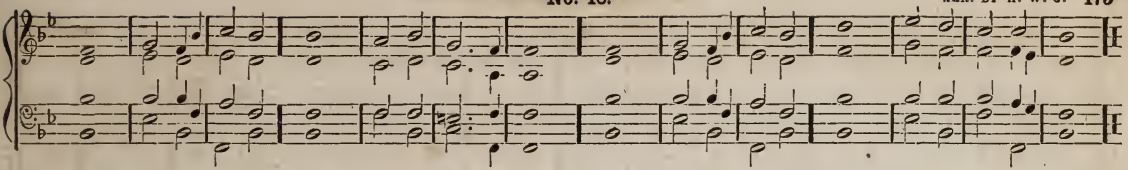


No. 17.

C. CLARKE.

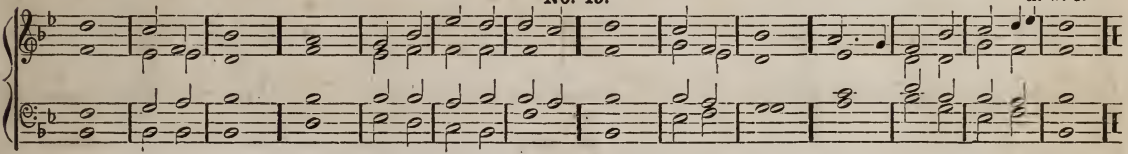


No. 18.



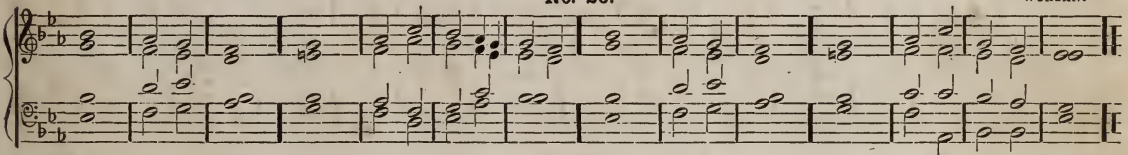
No. 19.

H. W. G.



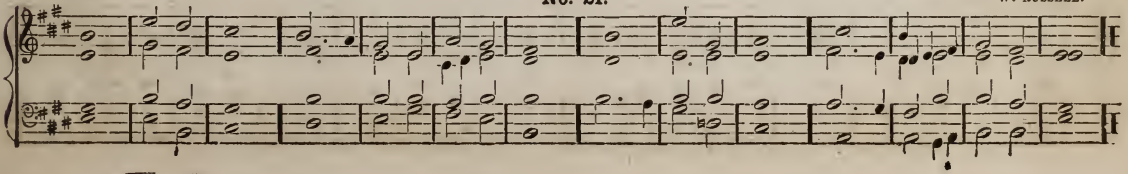
No. 20.

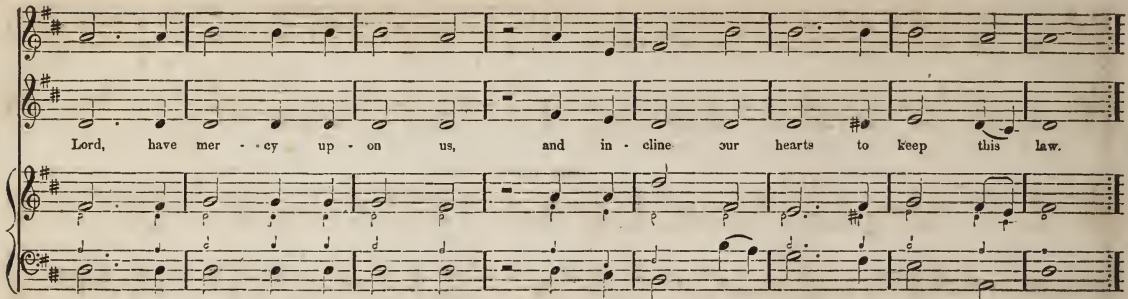
WORGAN.



No. 21.

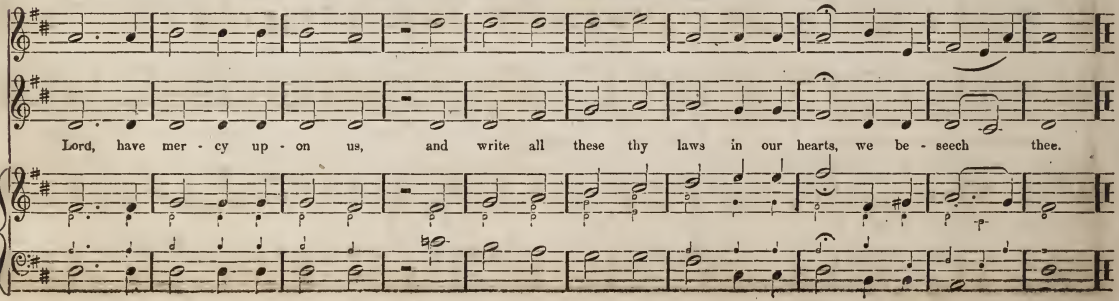
W. RUSSELL.

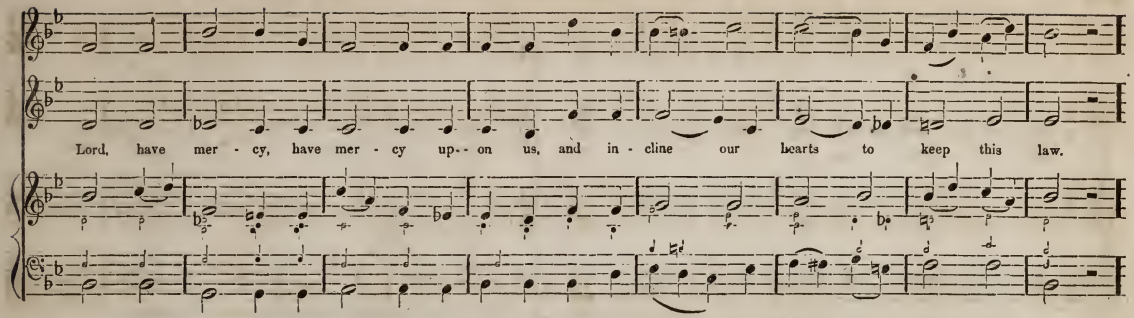




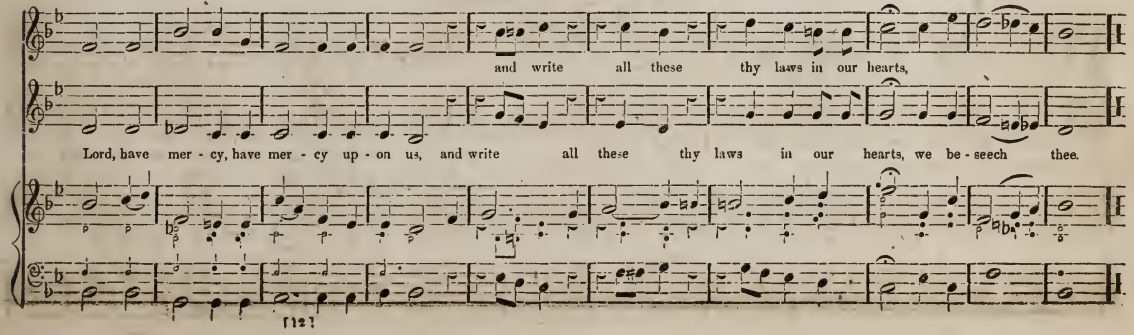
The Kyrie Eleeison may be chanted to any single chant, by dividing the words thus:—*Lord, have | mer · cy up- | on us, ‖ and in- | cline · our hearts · to | keep · this | law.*
For the Tenth Commandment:—*Lord, have | mer · cy up- | on us, ‖ and write all these thy laws in our | hearts, · we be- | seech thee.*

After the Tenth Commandment.



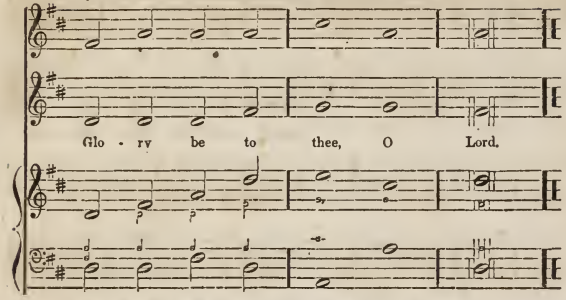


After the Tenth Commandment.



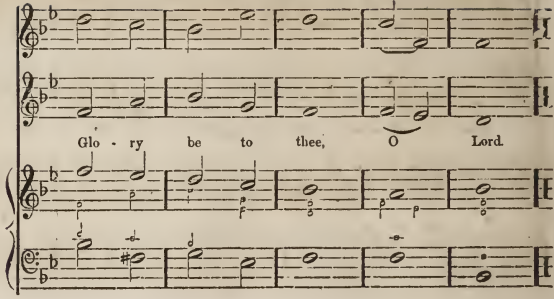
GLORIA TIBI. No. 1.

After the Minister has declared from whence the Gospel for the day is taken.

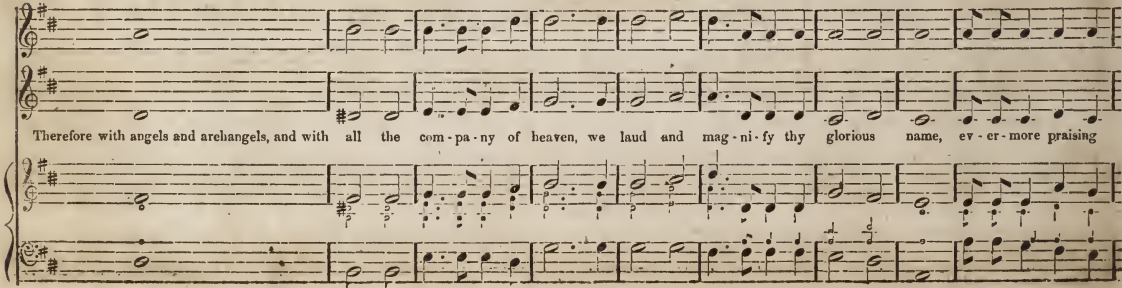


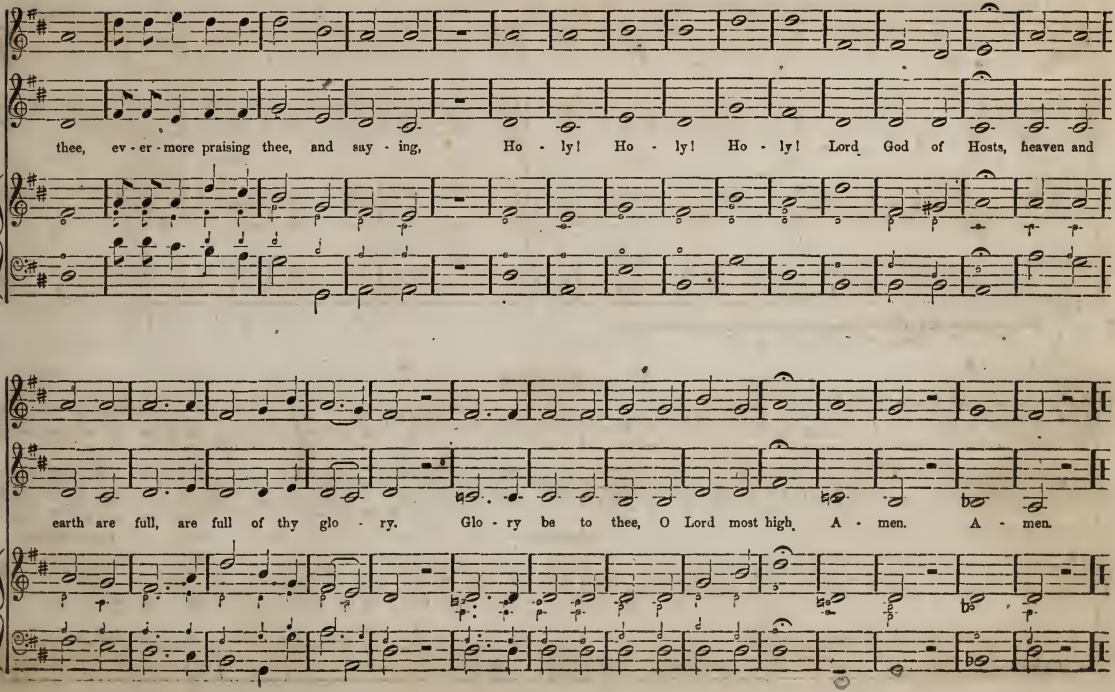
The Gloria may be sung to the last clause of any Chant, dividing the words thus:—
Glory | be · to | thee, · O | Lord.

GLORIA TIBI. No. 2.



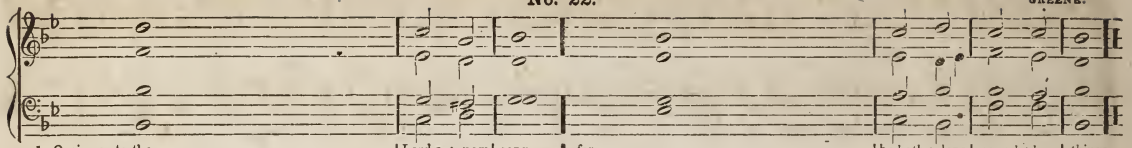
TRISAGION.




thee, ev - er - more praising thee, and say - ing, Ho - ly! Ho - ly! Ho - ly! Lord God of Hosts, heaven and
earth are full, are full of thy glo - ry. Glo - ry be to thee, O Lord most high. A - men. A - men.

No. 22.

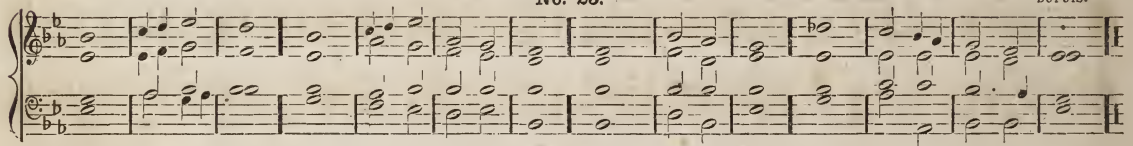
GREENE.



1. O sing unto the	Lord a · new	song, ...	for	he hath · done	marvel- · lous	things.
2. With his own right hand, and with his	ho- · ly	arm.....	hath he	gotten · him-	self · the	victory.
3. The Lord declared	his · sal-	vation...	his righteousness hath he openly shewed	in · the	sight · of the	heathen.
4. He hath remembered his mercy and truth toward the	house · of	Israel...	and all the ends of the world have seen the sal-	va- · tion	of · our	God.
5. Show yourselves joyful unto the Lord,	all · ye	lands,...	sing re-	joice · and	give	thanks.
6. Praise the Lord up-	on · the	harp. ...	sing to the harp with a	psalm · of	thanks-....	giving.
7. With trumpets	also, · and	shawms,	O, show yourselves joyful be-	fore · the	Lord · the	King.
8. Let the sea make a noise, and all that	there- · in	is,.....	the round world, and	they, · that	dwell · there	in.
9. Let the floods clap their hands, and let the hills be joy- ful together be-	fore · the	Lord. ...	for he	cometh · to	judge · the	earth.
10. With righteousness shall he	judge · the	world...	and the	peo- · ple	with	equity.
11. Glory be to the Father,	and · to the	Son.....	and	to · the	Ho- · ly	Ghost;
12. As it was in the beginning, is now, and	ev- · er	shall be,	world with-	out · end.	A-	men.

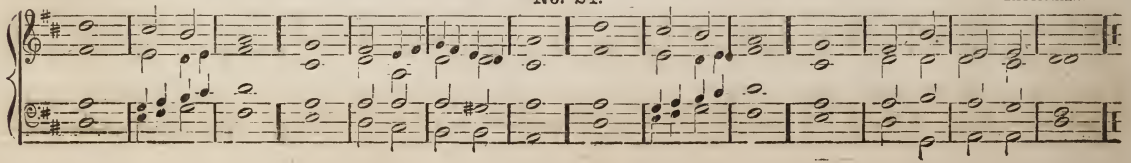
No. 23.

DUPUIS.



No. 24.

BATTISHILL.



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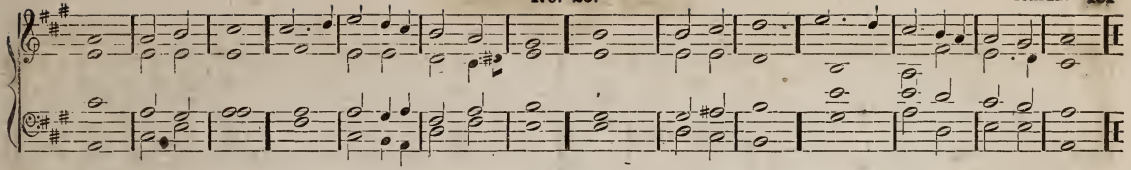
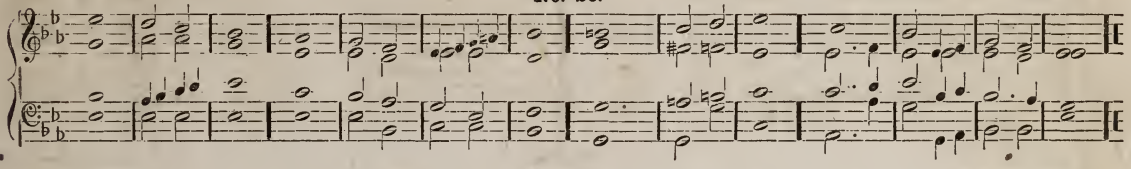


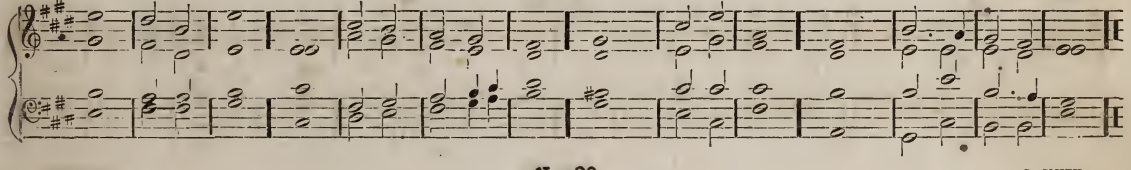
No. 26.

H. W. G.



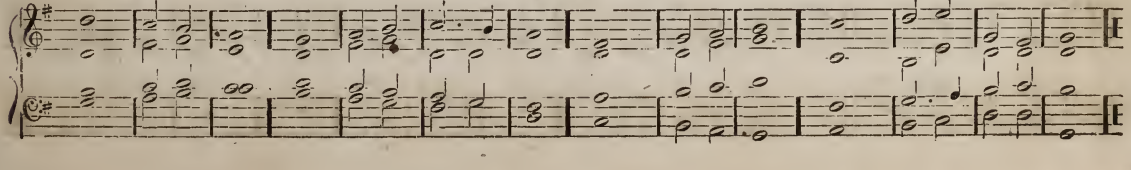
No. 27.

DAVY.



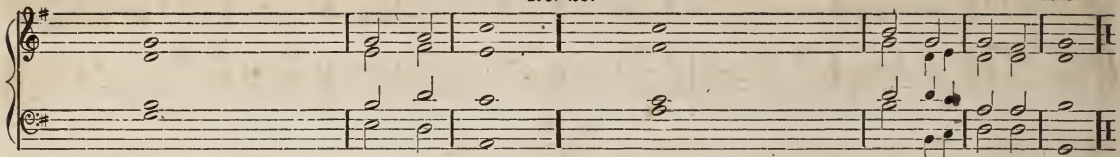
No. 28.

S. SMITH.



No. 29.

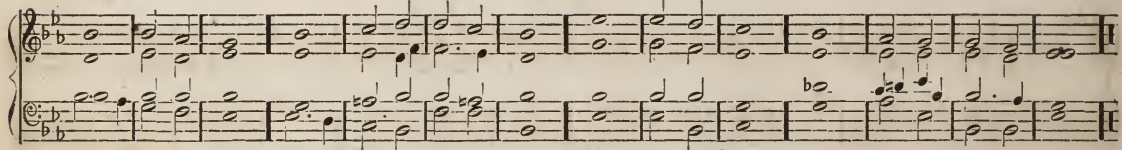
BYRD.



1. It is a good thing to give thanks un-	to · the	Lord	and to sing praises unto thy	name, · O	Most	Highest.
2. To tell of thy loving kindness early	in · the	morning	and of thy	truth · in the	night	season.
3. Upon an instrument of ten strings, and up-	on · the	lute	upon a loud instrument	and · up-	on · the	harp.
4. For thou, Lord, hast made me glad	through · thy	works,	and I will rejoice in giving praise for the oper-	a- · tions	of · thy	hands.
5. Glory be to the Father,	and · to the	Son,	and	to · the	Ho- · ly	Ghost;
6. As it was in the beginning, is now, and	ev- · er	shall be,	world with-	ont · end.	A-	men.

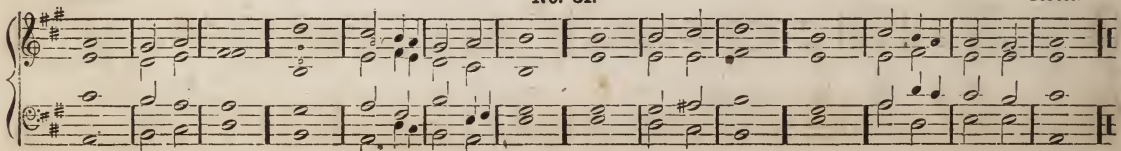
No. 30.

MORNINGTON.



No. 31.

DUPUIS.



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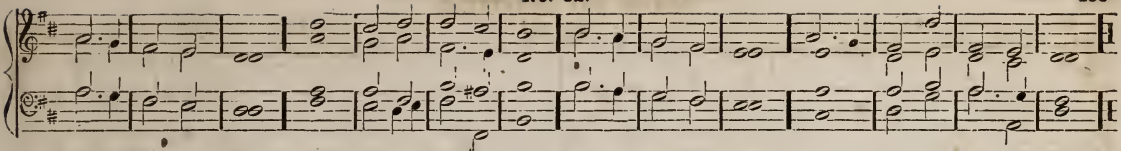
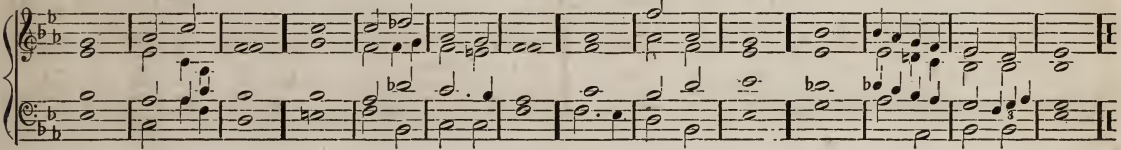
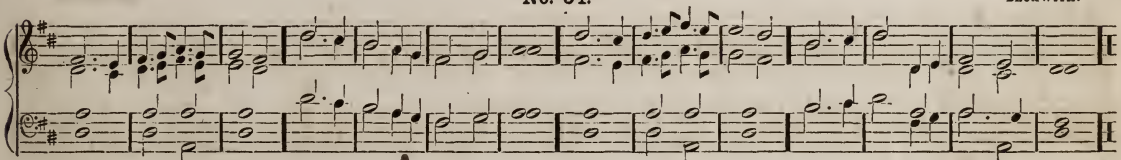


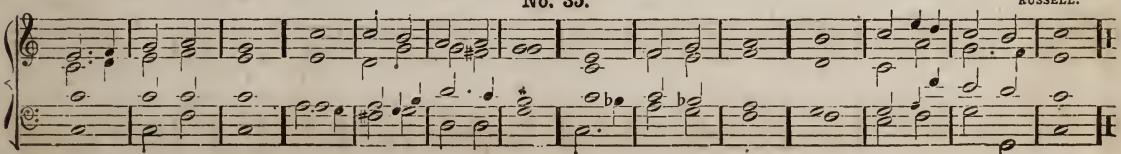
No. 33. T. G.

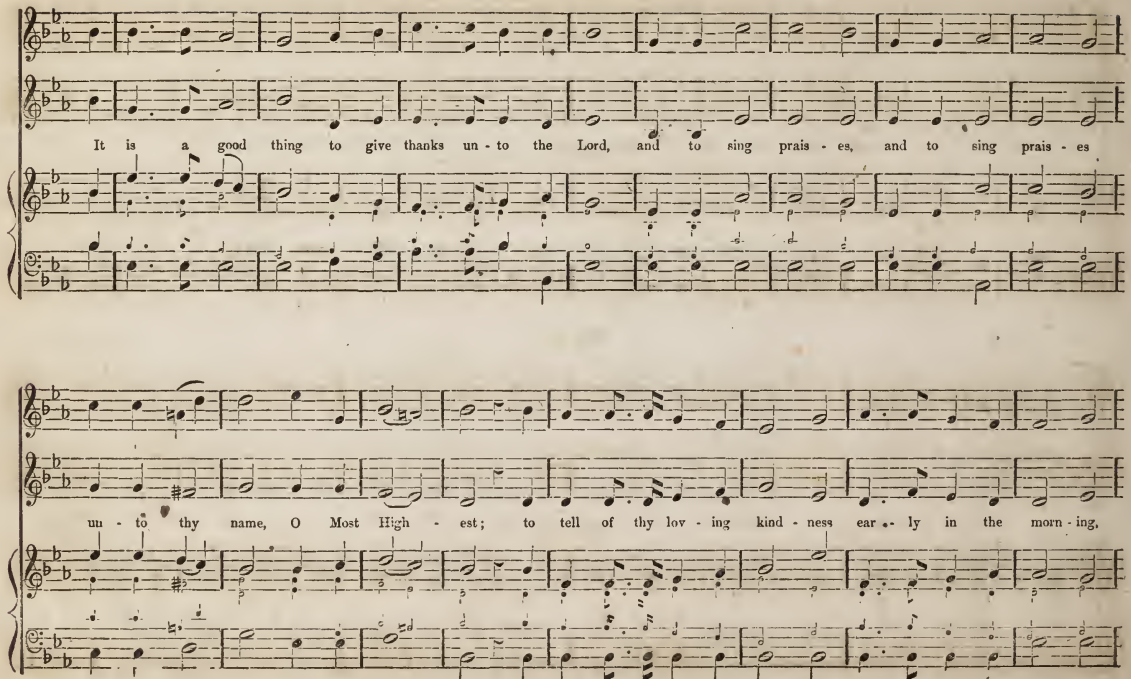


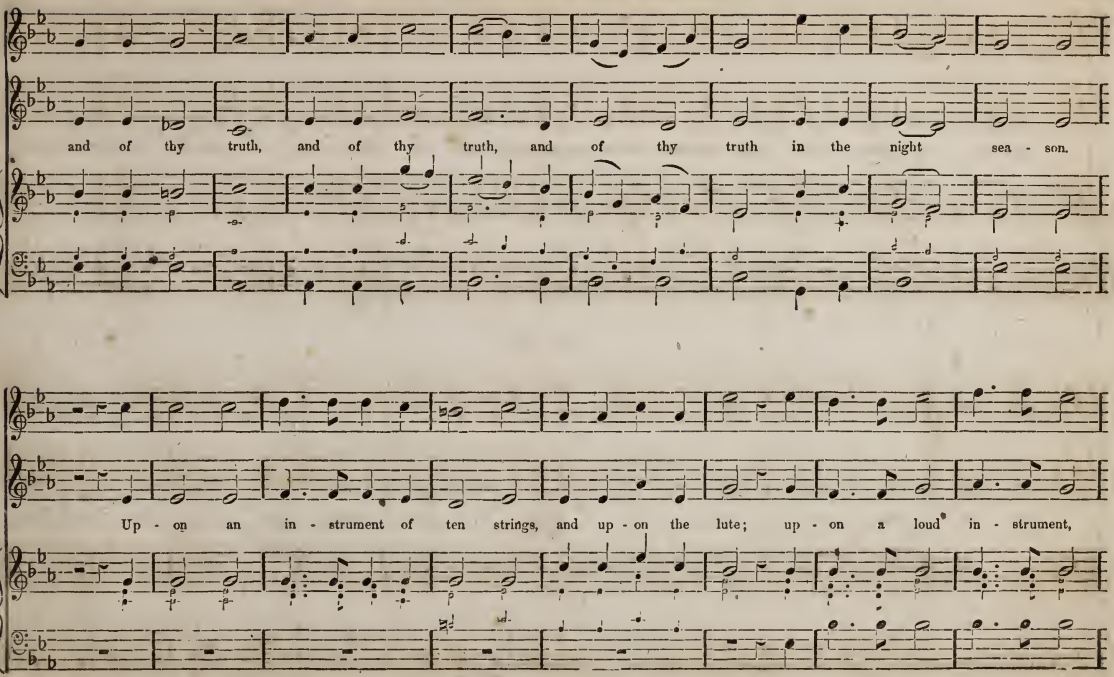
No. 34. BECKWITH.

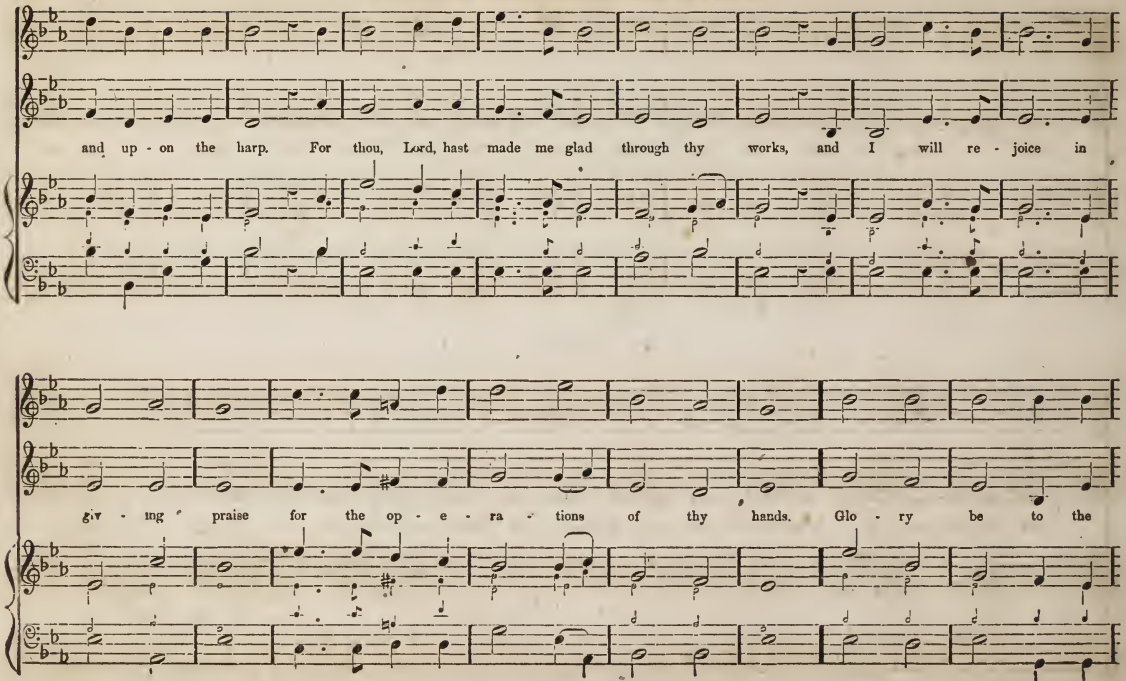


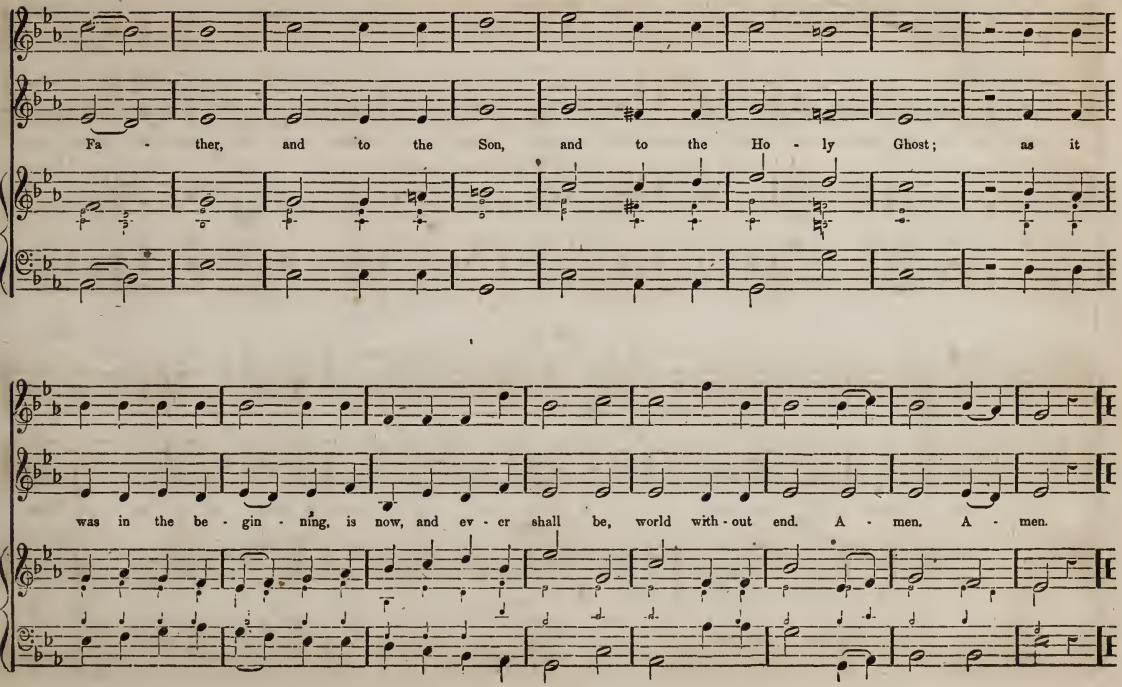
No. 35. RUSSELL.




It is a good thing to give thanks un - to the Lord, and to sing prais - es, and to sing prais - es
un - to thy name, O Most High - est; to tell of thy lov - ing kind - ness ear - ly in the morn - ing,

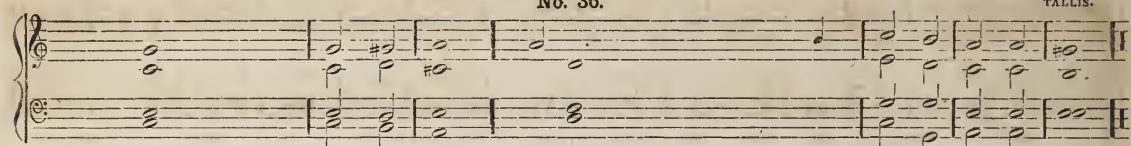

and of thy truth, and of thy truth, and of thy truth in the night sea - son.
Up - on an in - strument of ten strings, and up - on the lute; up - on a loud in - strument,


and up - on the harp. For thou, Lord, hast made me glad through thy works, and I will re - joice in
giv - ing praise for the op - e - ra - tions of thy hands. Glo - ry be to the


Fa - ther, and to the Son, and to the Ho - ly Ghost; as it
was in the be - gin - ning, is now, and ev - er shall be, world with - out end. A - men. A - men.

No. 36.

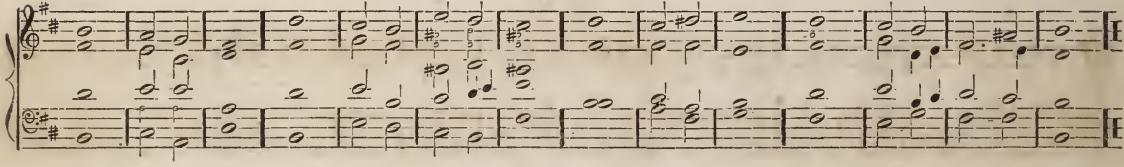
TALLIS.



1. God be merciful unto	us, · and	bless us...	and show us the light of his countenance, and be.....	mer- · ci-	ful · un-	to us,:
2. That thy way may be	known up- · on	earth.....	thy saving	health · a-	mong · all	nations.
3. Let the people praise	thee, · O	God;	yea, let.....	all · the	peo- · ple	praise thee.
4. O, let the nations rejoice	and · be	glad.....	for thou shalt ju lge the folk righteously, and govern the	na- · tions	up- · on	earth.
5. Let the people praise	thee, · O	God.....	yea, let.....	all · the	peo- · ple	praise thee.
6. Then shall the earth bring	forth · her	increa-e,..	and God, even our own.....	God, · shall	give us · his	blessing.
7. God	.....shall	bless us,..	and all the ends of the.....	world · shall	fear	him.
8. Glory be to the Father	and · to the	Son.	and	to · the	Ho- · ly	Ghost ;
9. As it was in the beginning, is now, and	ev- · er	shall be,..	world with.....	out · end.	A-	men.

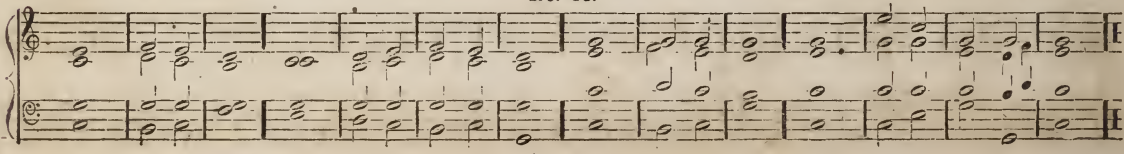
No. 37.

BATTISHILL.

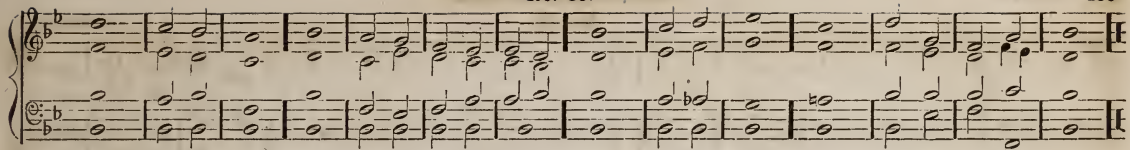


No. 38.

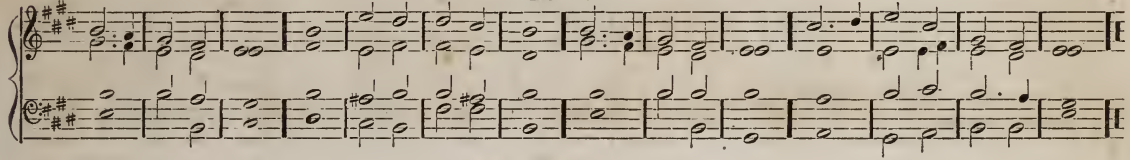
H. W. G.



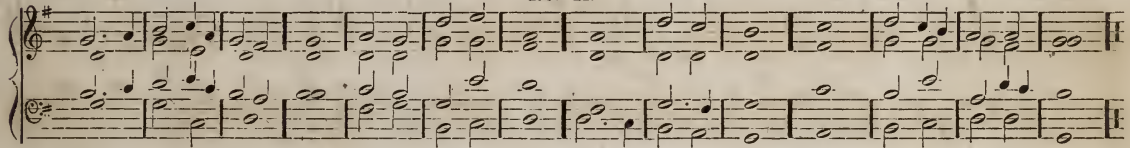
No. 39.



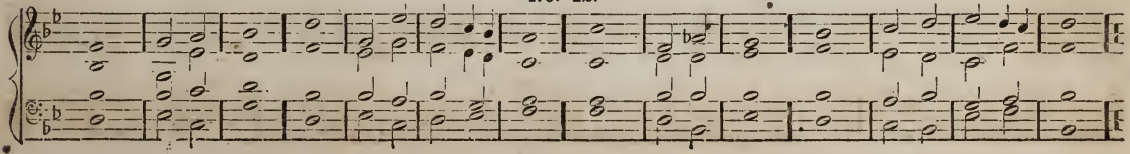
No. 40. HINDLE.



No. 41. AYLWARD.

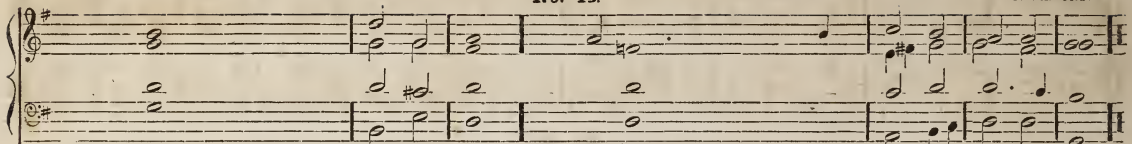


No. 42. COOKE.



No. 43.

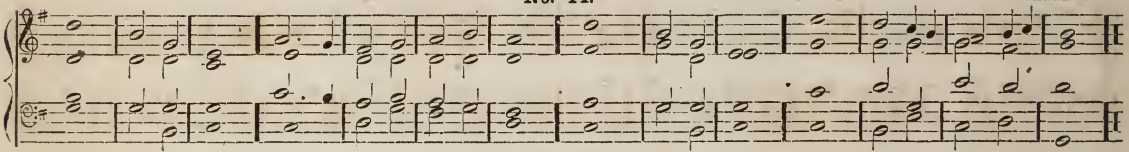
J. GIBBONS.



1. Praise the Lord,... O · my soul,... and all that is within me ... praise · his ho- · ly name.
2. Praise the Lord,... O · my soul,... and for- ... get · not all · his benefits..
3. Who forgiveth ... all · thy sin,... and ... heal- · eth all · thine in- firmities.
4. Who saveth thy... life · from de- struction, and crowneth thee with ... mercy · and lov- · ing kindness.
5. O, praise the Lord, ye angels of his, ye that ex- cel · in strength, ye that fulfil his commandment, and hearken unto the voice · of his..... word.
6. O, praise the Lord, all... ye, · his hosts,... ye servants of..... his, · that do · his pleasure.
7. O, speak good of the Lord, all ye works of his, in all places of his · do- minion;. praise thou the..... Lord,..... O · my soul.
8. Glory be to the Father..... and · to the Son,.... and ..... to · the Ho- · ly Ghost;
9. As it was in the beginning, is now, and..... ev- · er shall be, world with- ..... out · end. A- ..... men.

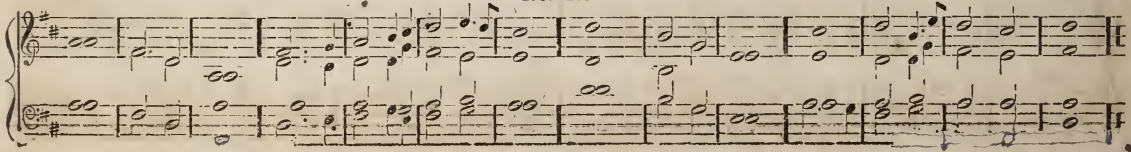
No. 44.

BARROW.

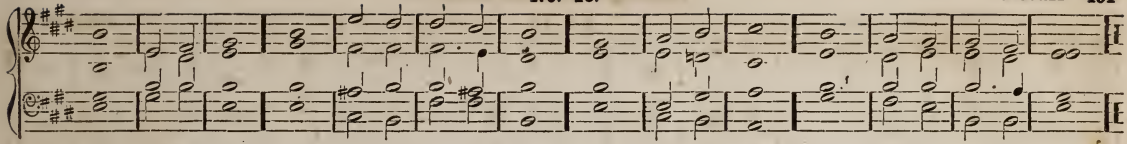


No. 45.

JONES.

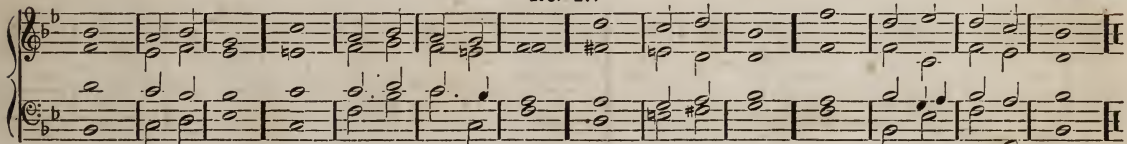


No. 46.



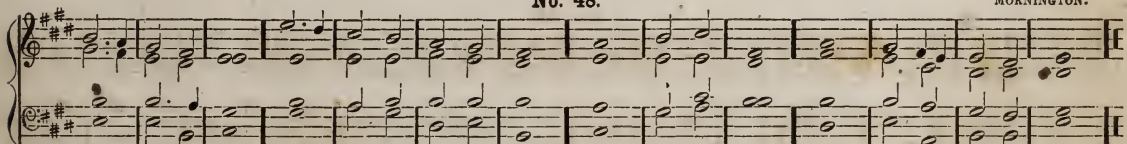
No. 47.

A. G.



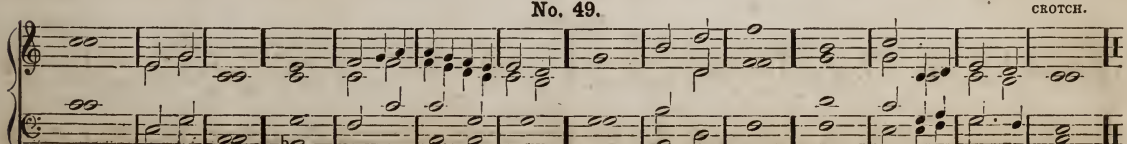
No. 48.

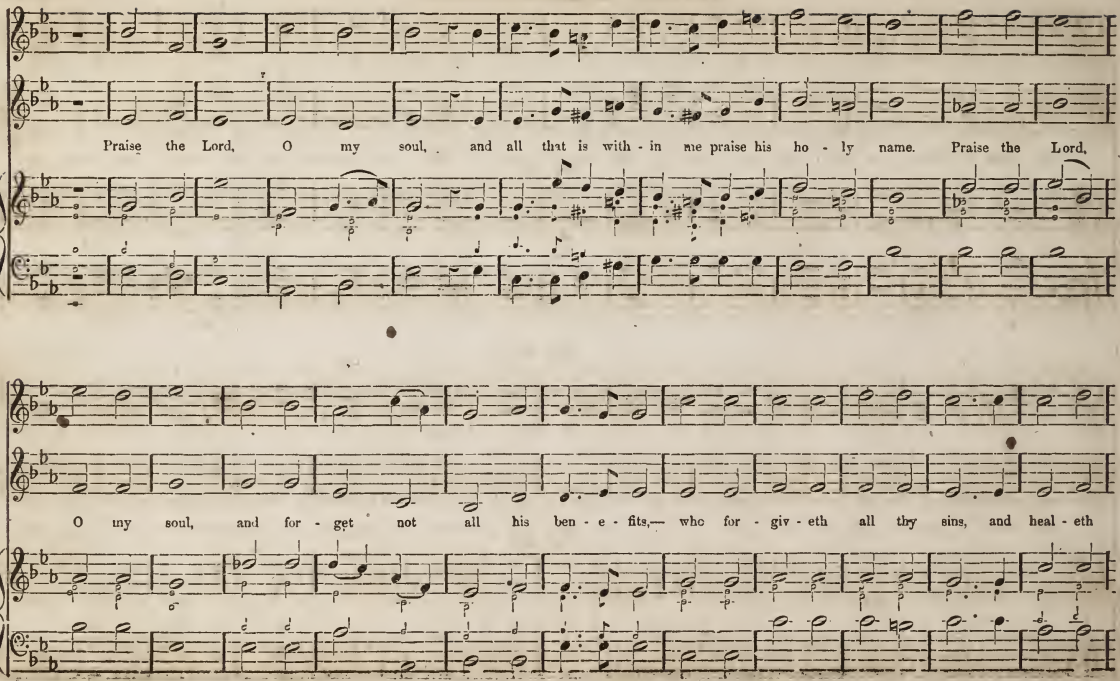
MORNINGTON.

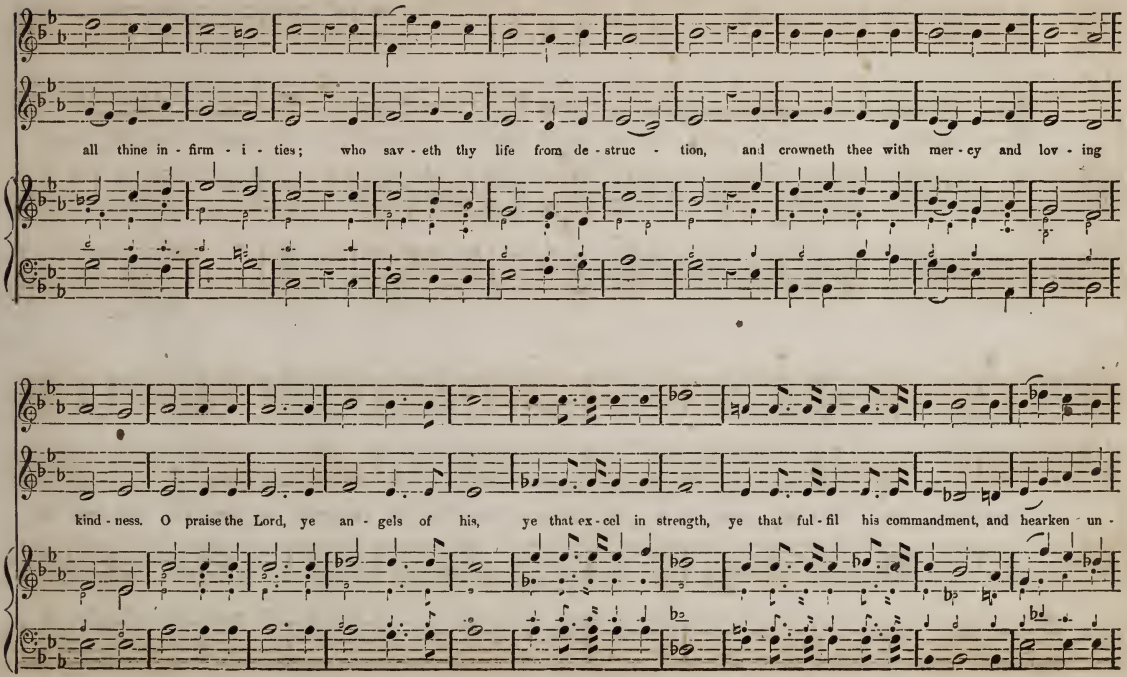


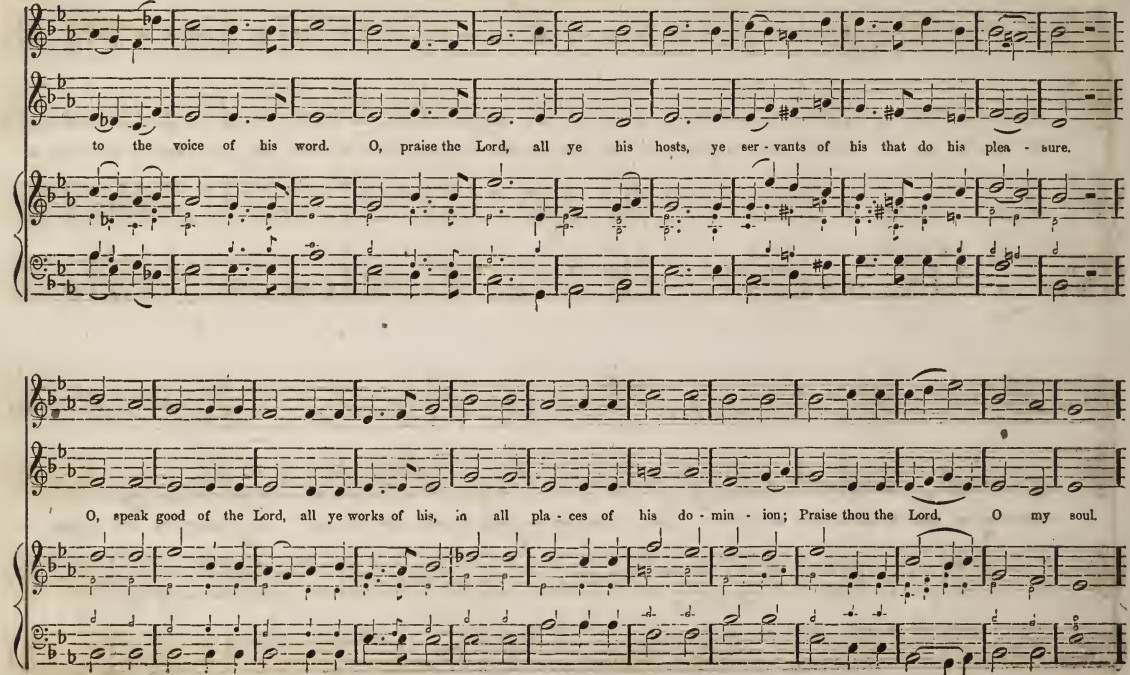
No. 49.

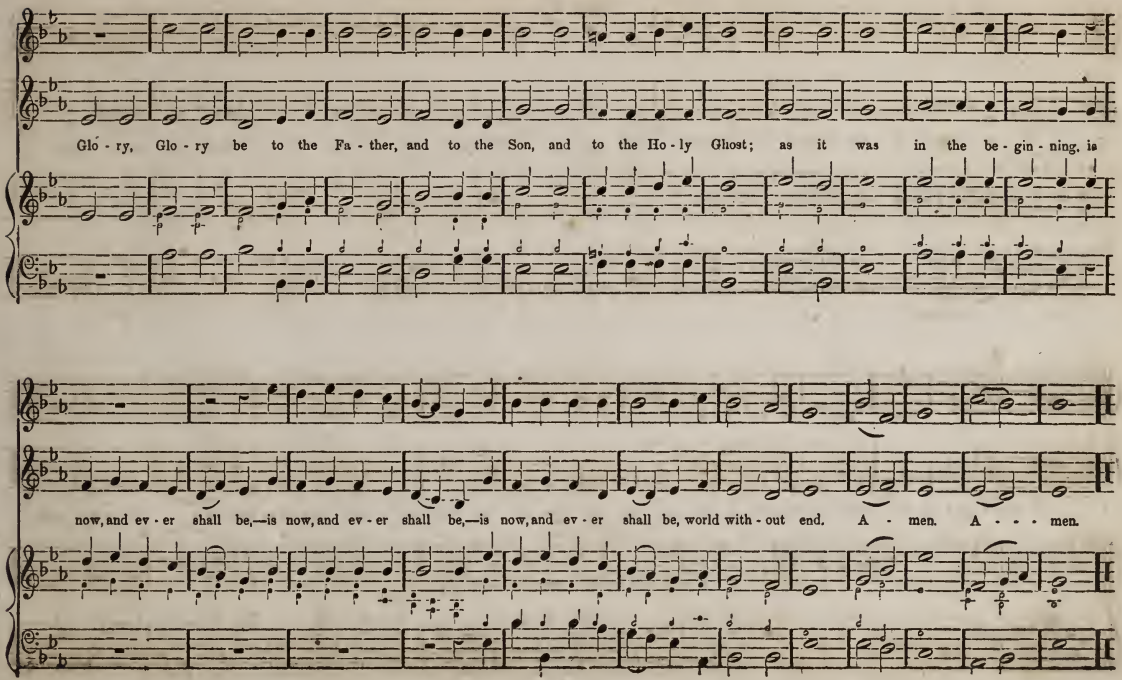
CROTCH.



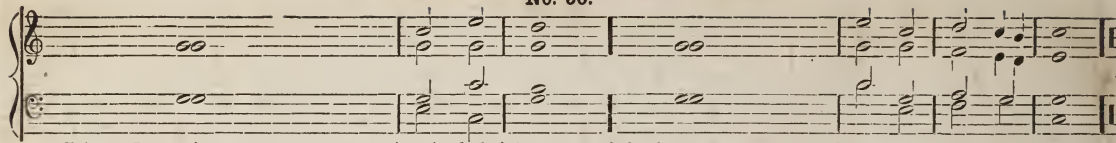

Praise the Lord, O my soul, and all that is with - in me praise his ho - ly name. Praise the Lord,
O my soul, and for - get not all his ben - e - fits,— who for - giv - eth all thy sins, and heal - eth


all thine in - firm - i - ties; who sav - eth thy life from de - struc - tion, and crowneth thee with mer - cy and lov - ing
kind - ness. O praise the Lord, ye an - gels of his, ye that ex - cel in strength, ye that ful - fil his commandment, and hearken - un -


to the voice of his word. O, praise the Lord, all ye his hosts, ye ser - vants of his that do his plea - sure.
O, speak good of the Lord, all ye works of his, in all pla - ces of his do - min - ion; Praise thou the Lord. O my soul.


Glo - ry, Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly Ghost; as it was in the be - gin - ning, is
now, and ev - er shall be,—is now, and ev - er shall be,—is now, and ev - er shall be, world with - out end. A - men. A - - - men.

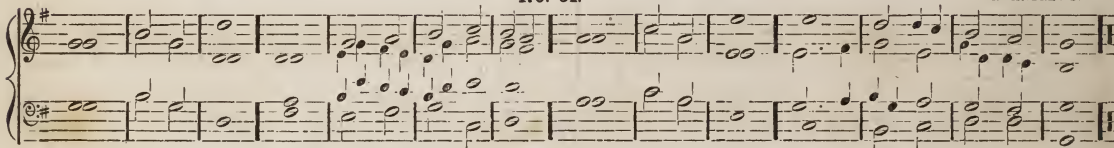
No. 50.



1. Christ, our Passover, is	sacri · ficed	for us	therefore	let · us	keep · the	feast;
2. Not with the old leaven, neither with the leaven of	malice · and	wickedness,	but with the unleavened bread	of · sin-	cerity · and	truth.
3. Christ, being raised from the dead,	dieth · no	more;	death hath no more do-	min · ion	o · ver	him.
4. For in that he died, he died unto	sin ·	once;	but in that he liveth, he	liv · eth	un · to	God.
5. Likewise reckon ye also yourselves to be dead indeed	un · to	sin.	but alive unto God through	Je · sus	Christ · our	Lord.
6. Christ is risen	from · the	dead,	and become the first	fruits · of	them · that	slept.
7. For since by	man · came	death,	by man came also the resur-	rec · tion	of · the	dead.
8. For as in	Adam · all	die,	even so in Christ shall	all · be	made · a-	live.
9. Glory be to the Father	and · to the	Son	and	to · the	Ho · ly	Ghost;
10. As it was in the beginning, is now, and	ev · er	shall be,	world with	out · end.	A-	men.

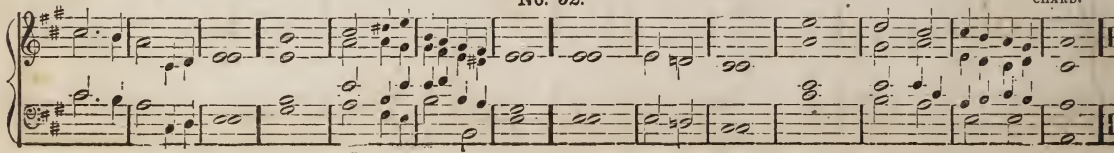
No. 51.

R. ANDREWS.



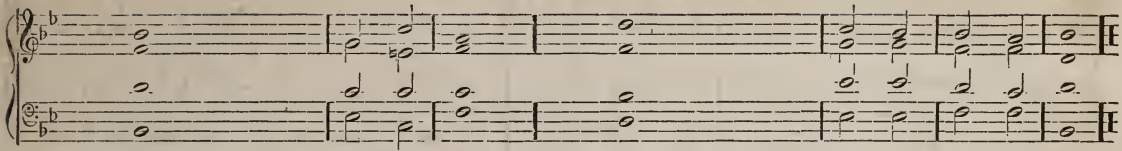
No. 52.

CHARD.



No. 53.

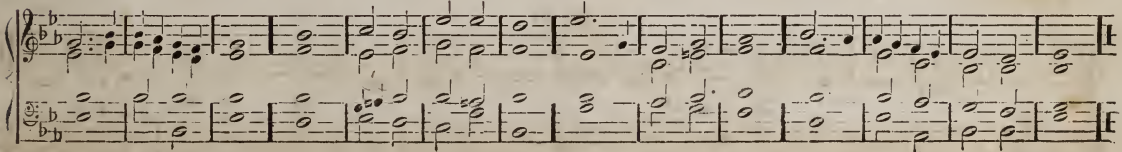
DEAN.



1. O praise the Lord; laud ye the	name · of the	Lord	praise it, O ye	ser- · vants	of · the	Lord.
2. Ye that stand in the	hou-e · of the	Lord	in the courts of the	hou-e · of	our ·	God.
3. O prai-e the Lord, for the	Lord · is	gracious;	O sing prai-es unto his	name ·	for it · is	lovely.
4 The Lord is	gracious · and	merciful,	long suffering	and · of	great ·	goodness
5. The Lord is loving unto	ev- · ery	man,	and his mercy is	o- · ver	all · his	works.
6. All thy works prai-e	thee, · O	Lord,	and thy	saints · give	thanks · un-	to thee.
7. The Lord doth	build · up Je-	rusalem,	and gather together the	out- · casts	of ·	Israel.
8 He healeth those that are	b-oken · in	heart	and giveth	medicine · to	heal · their	sickness.
9. The Lord's delight is in	them · that	fear him,	and put their	trust · in	his ·	mercy.
10. Praise the Lord	O · Je-	ru-alem,	praise	· thy	God, · O	Zion.
11. For he hath made fast the	bars · of thy	gates,	and hath	blessed · thy	children · with-	in thee.
12. He maketh peace	in · thy	borders,	and filleth thee	with · the	flour · of	wheat.
13 He is our God, even the God of whom	cometh · sal-	vation;	God is the Lord by	whom · we es-	cape	death.
14. O God, wonderful art thou in thy	ho- · ly	places,	even the God of Israel, he will give strength and power unto his	peo- · ple.	Blessed · be	God.
15. Glory be to the Father,	and · to the	Son,	and	to · the	Ho- · ly	Ghost;
16. As it was in the beginning, is now, and	ev- · er	shall be,	world with-	out · end.	A-	men.

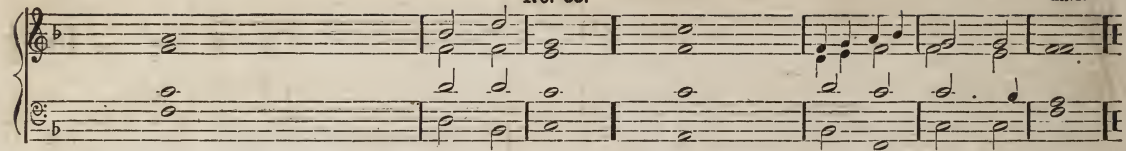
No. 54.

ALCOCK.



No. 55.

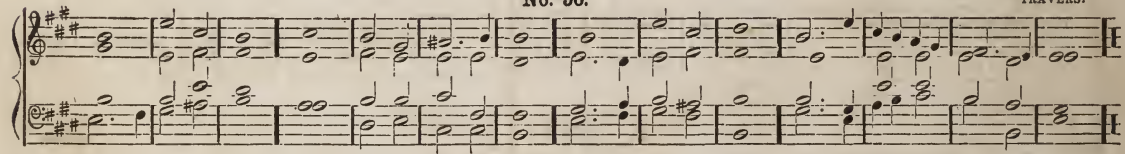
KING.



1. Praise ye the Lord; for it is good to sing praises un-	to · our	God, ...	for it is	pleasant · and	praise · is	comely.
2. The Lord doth	build · up Je-	rusalem, ..	he gathereth together the..	out · casts	of ·	Israel.
3. He healeth those that are	broken · in	heart, ...	and	bind- · eth	up · their	wounds.
4. He covereth the heaven with clouds, and prepareth...	rain · for the	earth, ...	he maketh the grass to....	grow · up-	on · the	mountains.
5. He giveth to the.....	beast · his	food, ...	and to the.....	young ·	ravens · which	cry.
6. Praise the Lord,.....	O · Je-	rusalem, ..	praise thy.....	God, ·	..... · O	Zion.
7. For he hath strengthened the.....	bars of · thy	gates, ...	he hath	blessed · thy	children · with-	in thee.
8. He maketh	peace · in thy	borders, ..	and filleth thee with the...	fi- · nest	of · the	wheat.
9. Glory be to the Father,.....	and · to the	Son, ...	and	to · the	Ho- · ly	Ghost;
10. As it was in the beginning, is now, and.....	ev- · er	shall be, ..	world with-	out · end.	A-	men.

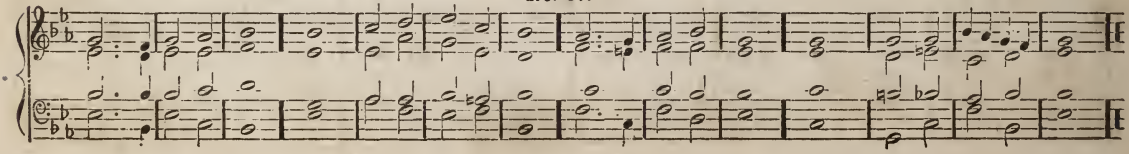
No. 56.

TRAVERS.



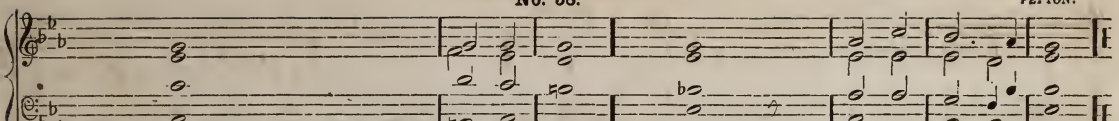
No. 57.

Z. & H. W. G.



No. 58.

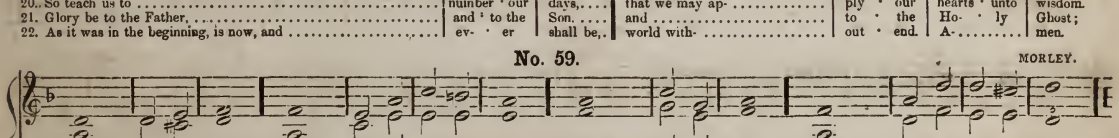
FE. TON.

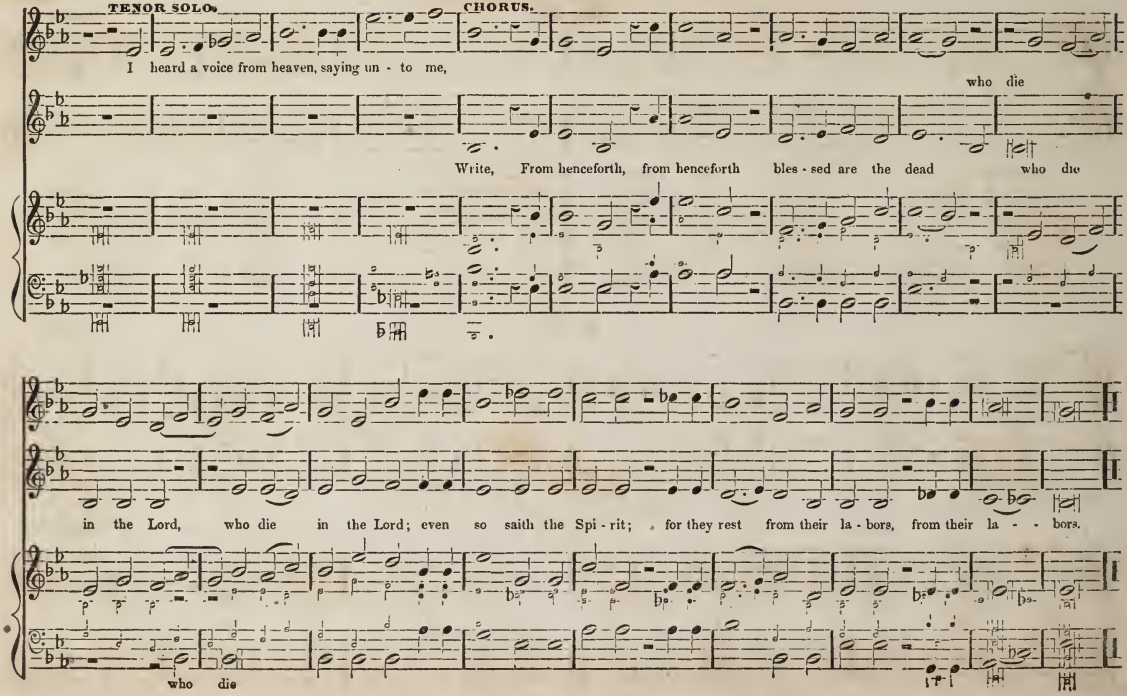


1. Lord let me know mine end, and the number.... of · my days,... that I may be certified how.... long · I have · to live.
2. Behold thou hast made my days as it were a span long, and mine age is even as nothing in re-.... spect · of thee,.... and verily every man living is.. al- · to- geth- · er vanity.
3. For man walketh in a vain shadow, and dis-quieteth him-..... self · in vain..... he heapeth up riches, and cannot tell · ..... who · shall gather them.
4. And now, Lord..... what is · my hope?... Truly my hope ..... is · ..... even · in thee.
5. Deliver me from ..... all · mine of- fences, .. and make me not a re-..... buke · un- · to · the foolish.
6. When thou with rebukes dost chasten man for sin, thou makest his beauty to consume away, like as it were a moth..... fretting · a garment; every man ..... there- · fore is · but vanity.
7. Hear my prayer, O Lord, and with thine ears con-..... sider · my calling... hold not thy..... peace · ... at . my tears.
8. For I am a stranger with thee,..... and · a sojourner, as..... all · my... fa- · thers were.
9. O spare me a little, that I may re-..... cover · my strength, before I go hence,..... and · be no · more seen.
10. Lord, thou hast ..... been · our refuge,.. from one gene- ..... ra- · tion to · an- other.
11. Before the mountains were brought forth, or ever the earth and the world · were made.... thou art God from everlasting, and world · with · out · ..... end.
12. Thou turnest man ..... to · de- struction. again thou sayest, Come a- .... gain, · ye children · of men.
13. For a thousand years in thy sight are ..... but · as yesterday. seeing that it is past,..... as · ..a watch · in the night.
14. As soon as thou scatterest them they are even ..... as · a sleep, ... and fade away ..... sudden- · ly like · the grass.
15. In the morning it is green, and ..... grow- · eth up;..... but in the evening it is cut..... down, · dried up, · and withered.
16. For we consume away in..... thy · dis- pleasure, and are afraid at thy..... wrath- · ful in- · dig- nation.
17. Thou hast set our mis- ..... deeds · be- fore thee. and our secret sins in the..... light · of thy · ..... countenance
18. For when thou art angry, all our ..... days · are gone .... We bring our years to an end, as it were · a tale · that is told.
19. The days of our years are threescore years and ten; and though men be so strong that they come to fourscore years, yet is their strength then but ..... labor · and sorrow,.. so soon passes it a- ..... way, · and we · are gone.
20. So teach us to ..... number · our days,.... that we may ap- ..... ply · our hearts · unto wisdom.
21. Glory be to the Father, ... and · to the Son. ..... and ..... to · the Ho- · ly Ghost;
22. As it was in the beginning, is now, and ..... ev- · er shall be,. world with- ..... out · end. A- ..... men.

No. 59.

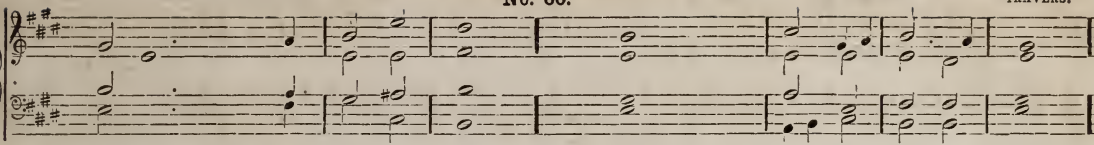
MORLEY.




TENOR SOLO.
CHORUS.
I heard a voice from heaven, saying un - to me,
who die
Write, From henceforth, from henceforth bles - sed are the dead who die
in the Lord, who die in the Lord; even so saith the Spi - rit; for they rest from their la - bors, from their la - - bors.
who die

No. 60.

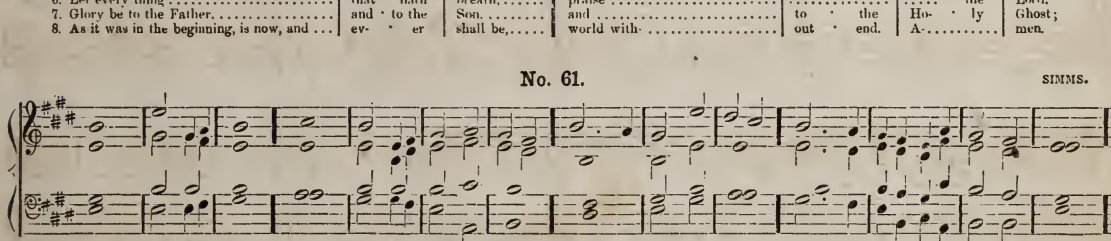
TRAVERS.



1. O praise God	in · his	holiness;.....	praise him in the	firma- · ment	of · his	power.
2. Praise him in his	no- · ble	acts;	praise him according	to · his	excel- · lent	greatness.
3. Praise him in the sound	of · the	trumpet;	praise him up-	on · the	lute · and	harp.
4. Praise him in the	cymbals · and	dances;	praise him up-	on · the	strings · and	pipe.
5. Praise him upon the	well- · tuned	cymbals.	praise him up-	on · the	loud ·	cymbals.
6. Let every thing	that · hath	breath, ...	praise	.....	..... · the	Lord.
7. Glory be to the Father,	and · to the	Son.	and	to · the	Ho- · ly	Ghost;
8. As it was in the beginning, is now, and ...	ev- · er	shall be,.....	world with-	out · end.	A-	men.

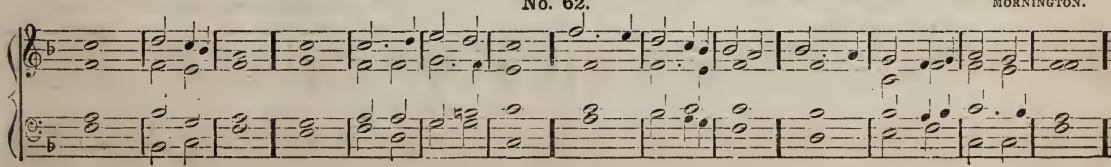
No. 61.

SIMMS.

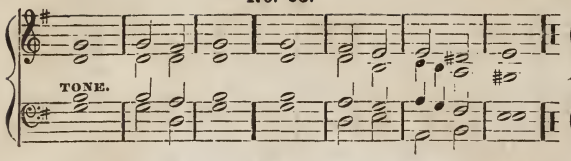


No. 62.

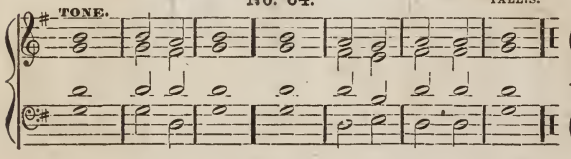
MORNINGTON.



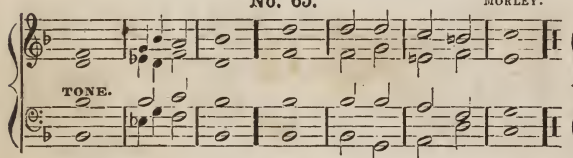
No. 63. MORLEY.



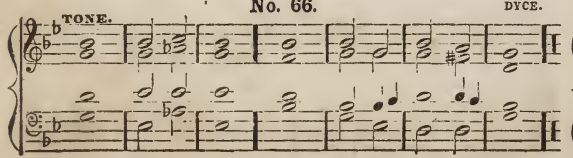
No. 64. TALLIS.



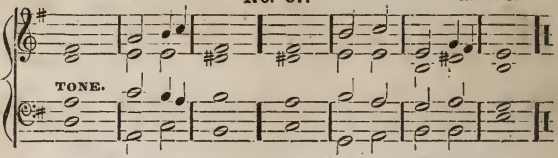
No. 65. MORLEY.



No. 66. DYCE.



No. 67. H. W. G.



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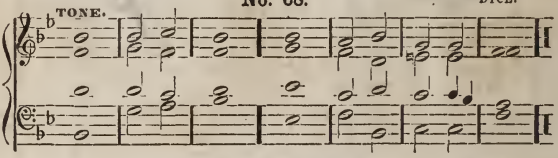

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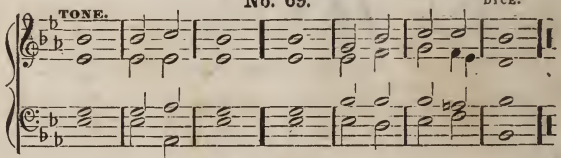

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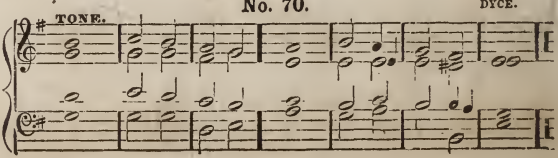
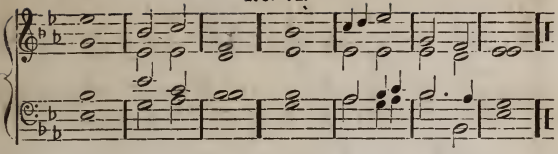
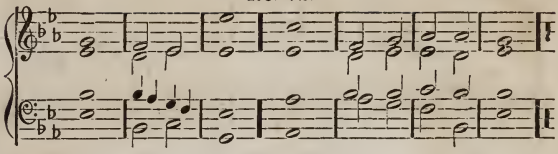


No. 71. DR. W. HAYES.



No. 72. J. BATTISHILL.



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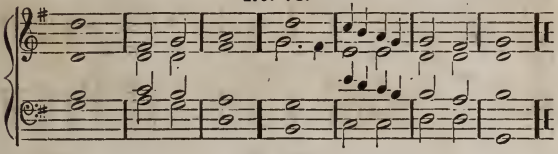

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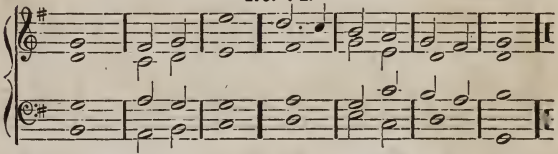

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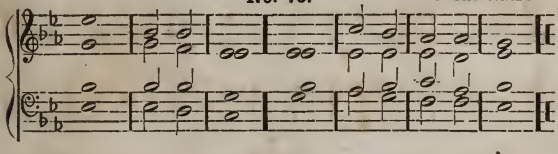
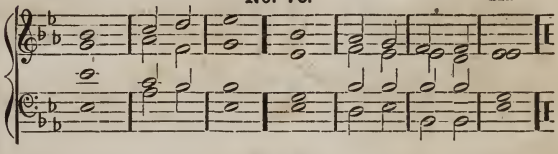
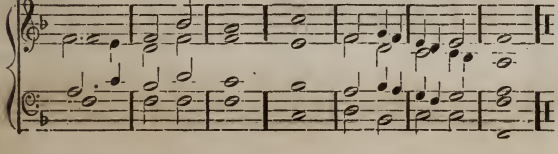


No. 76. LEE.



No. 77. A. BENNET.



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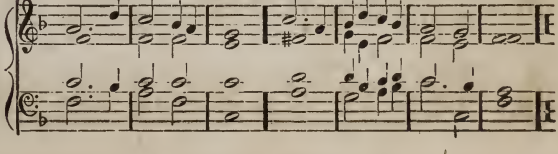

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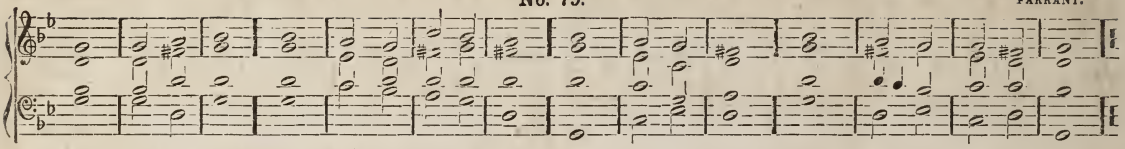

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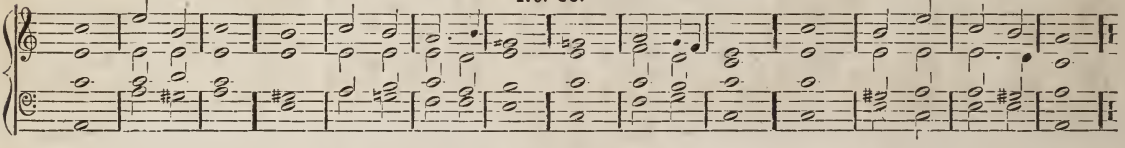

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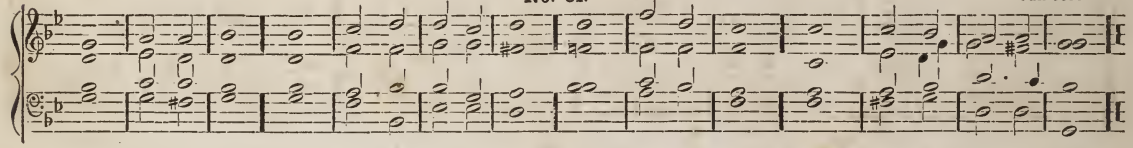

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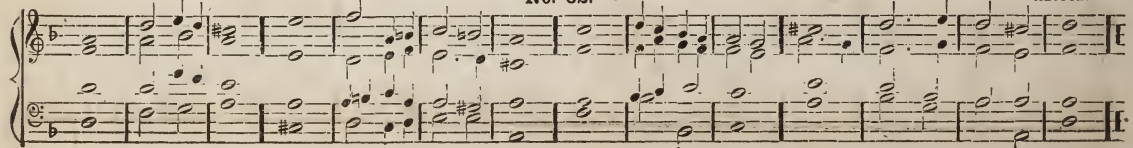

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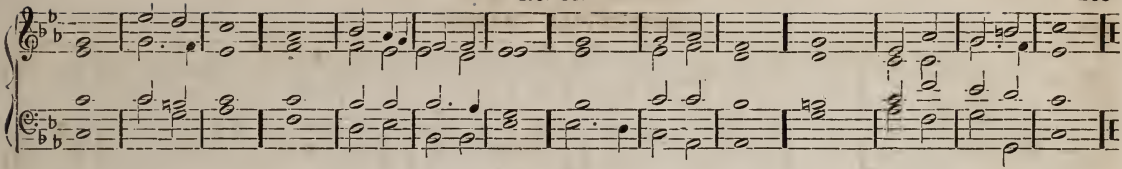

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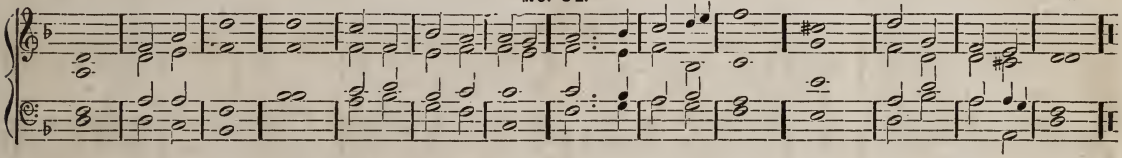

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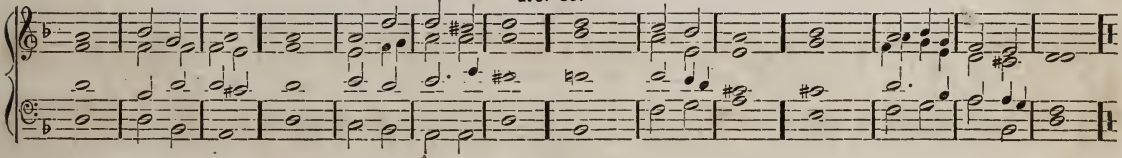

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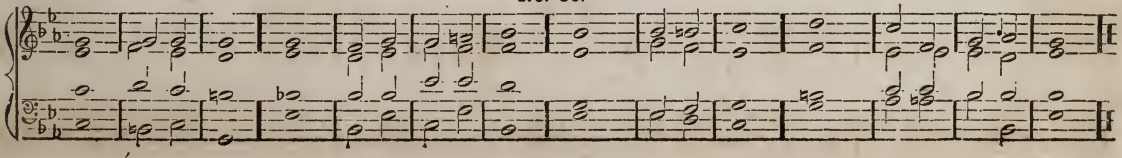
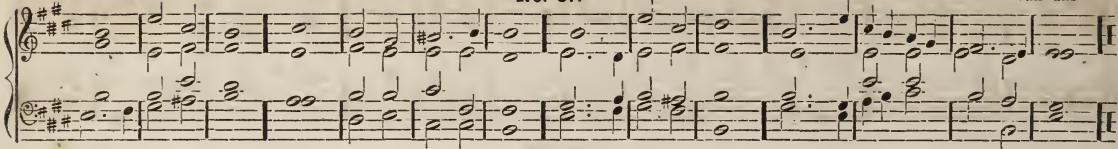
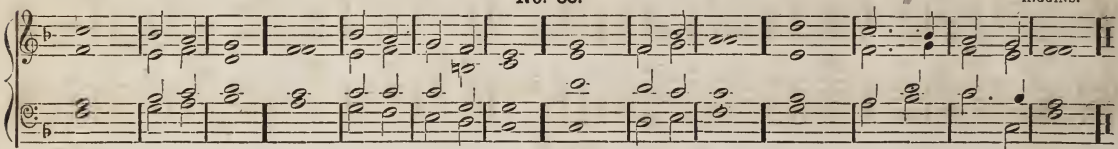


No. 87. TRAVERS



No. 88. HIGGINS.



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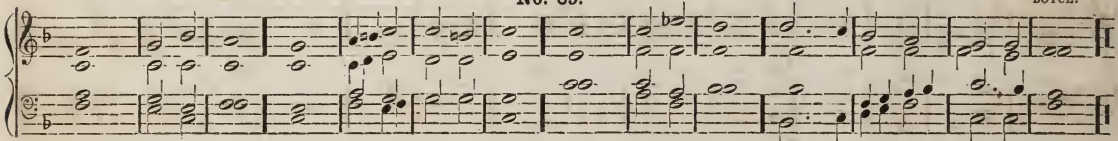

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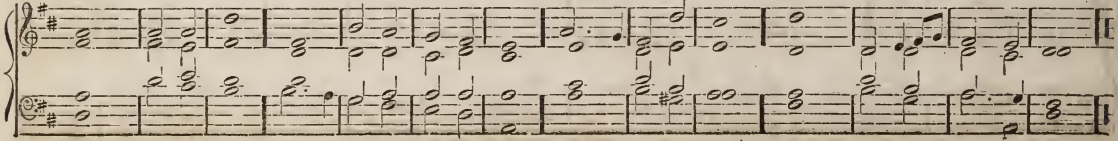
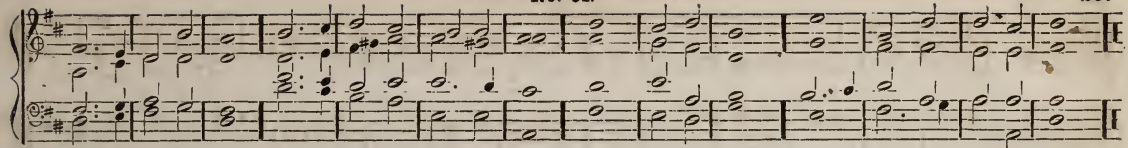


No. 91.



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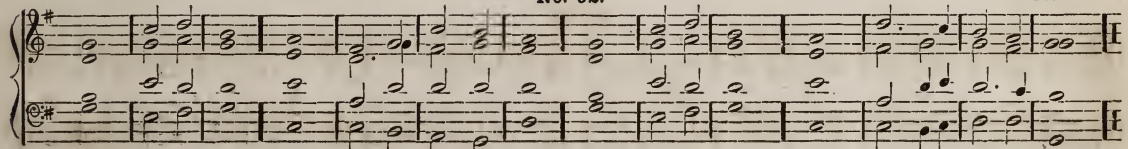

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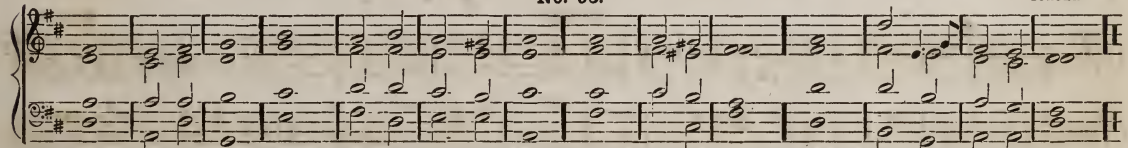

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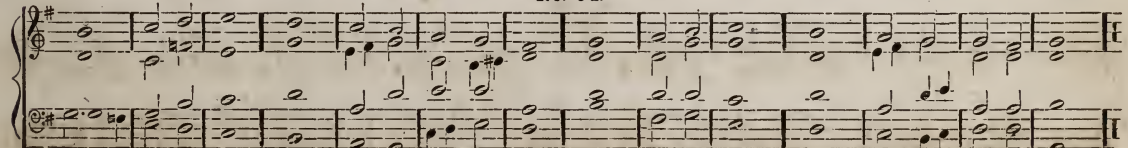

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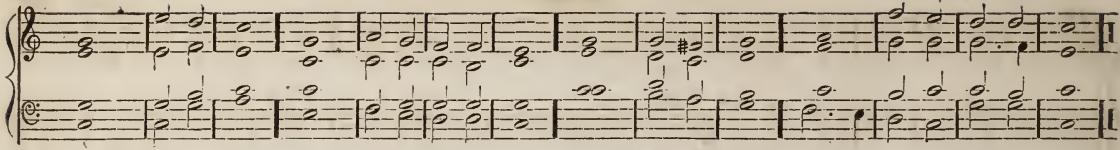
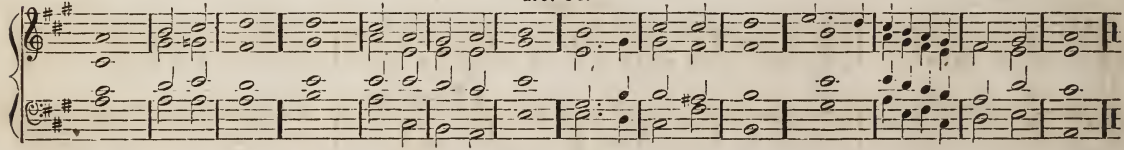


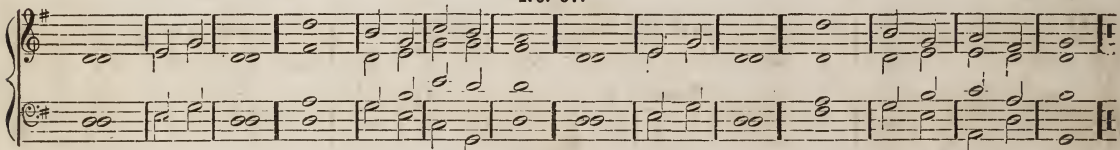
No. 96.

WALTER WILSON.



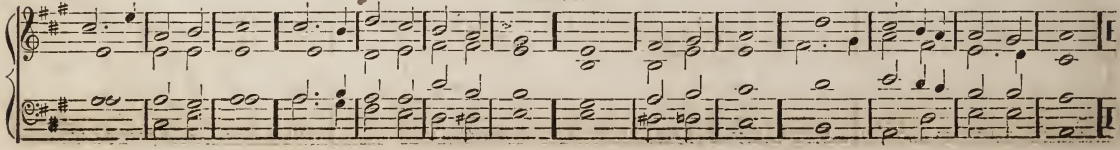
No. 97.

H. W. G.



No. 98.

THOS. BENNETT.



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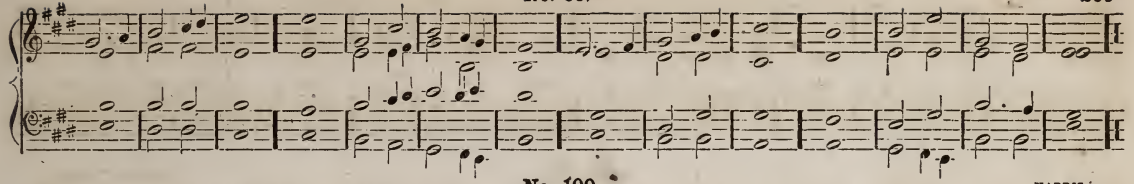

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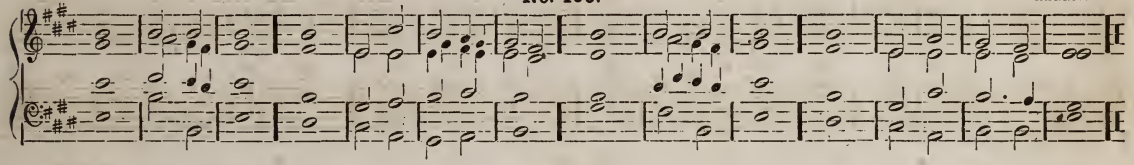

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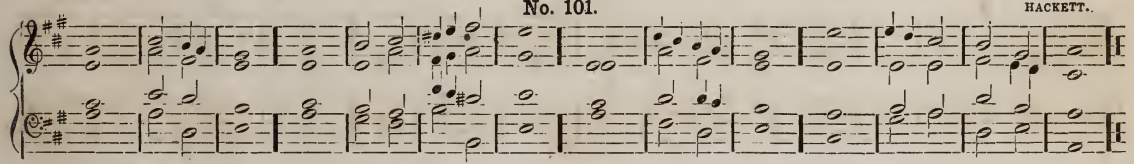
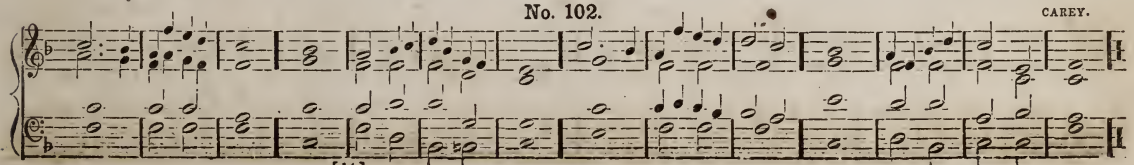


No. 102. CAREY.



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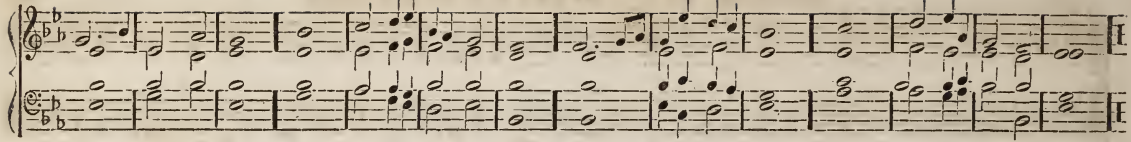
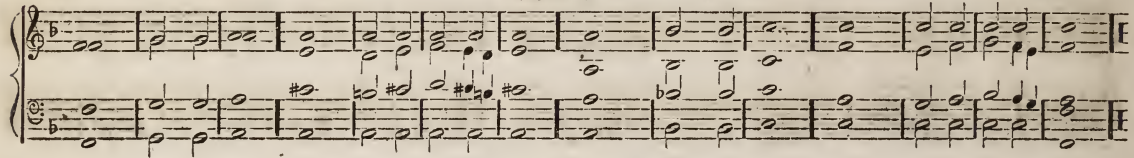


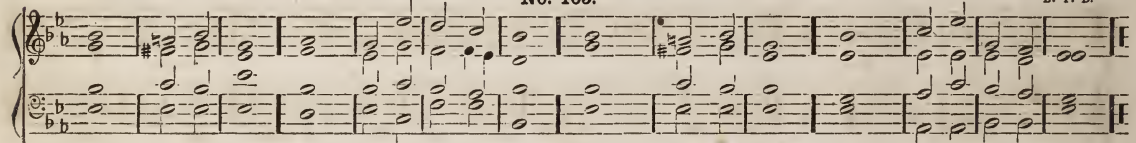
No. 104.

A. BENNET.



No. 105.

L. T. D.



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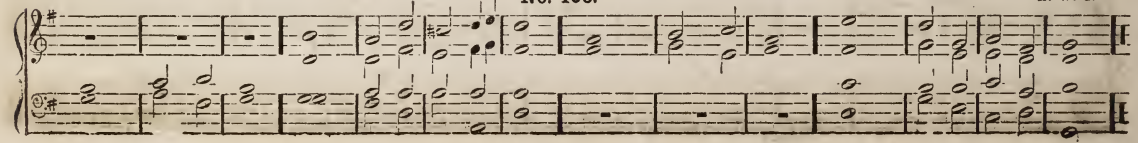
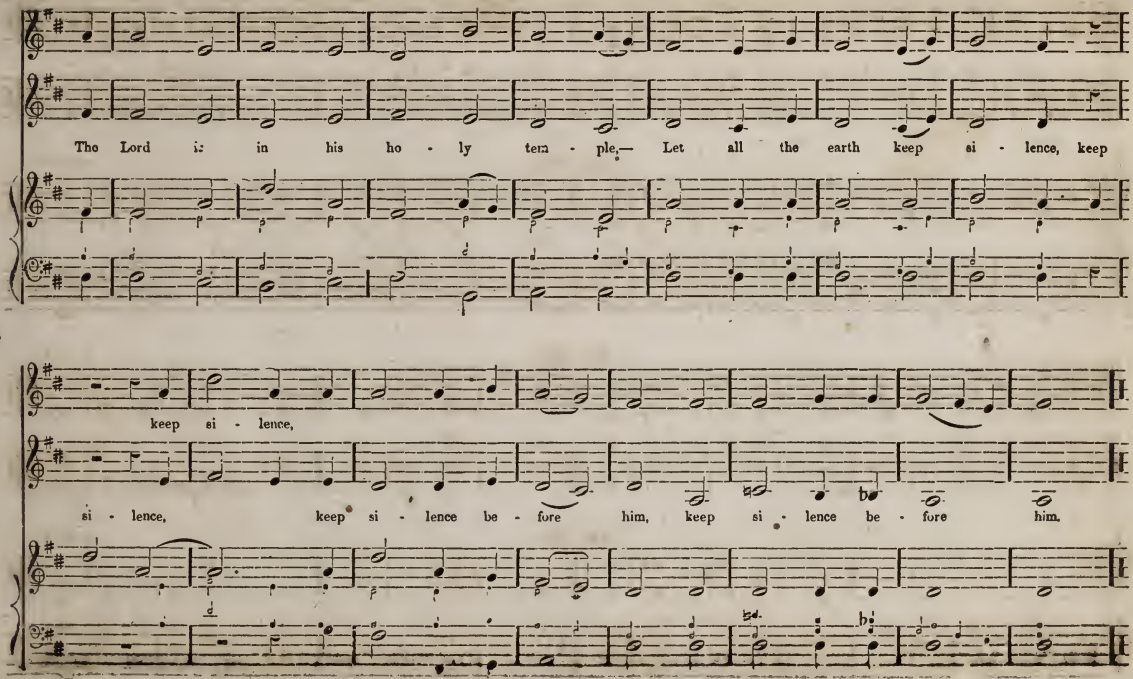
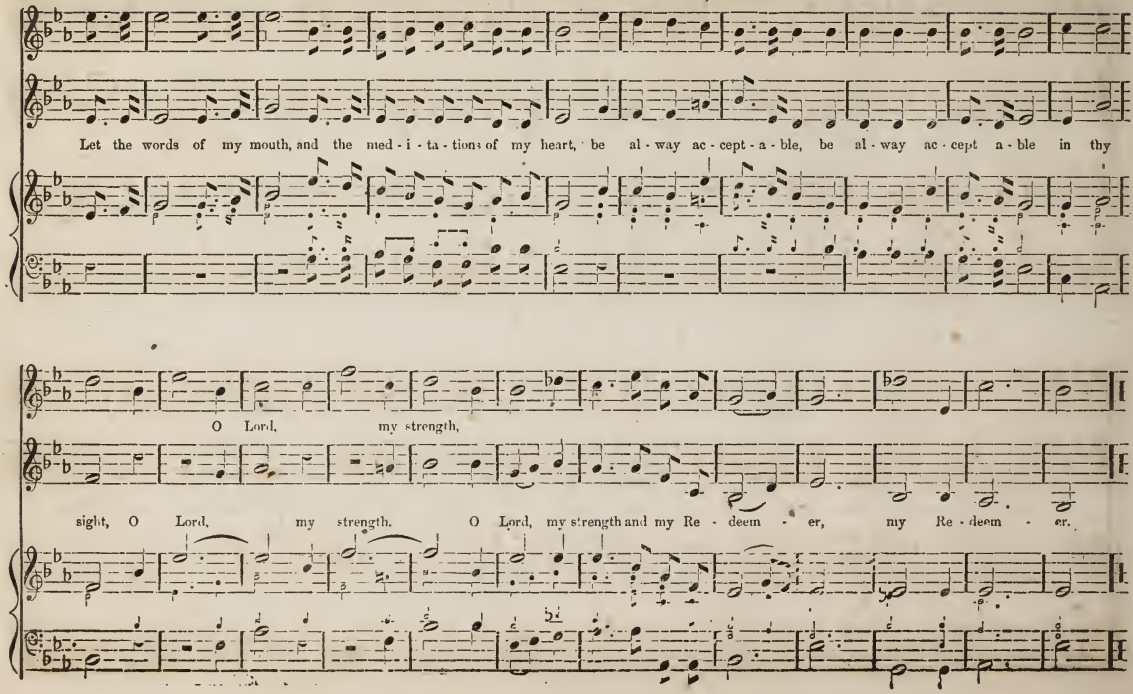
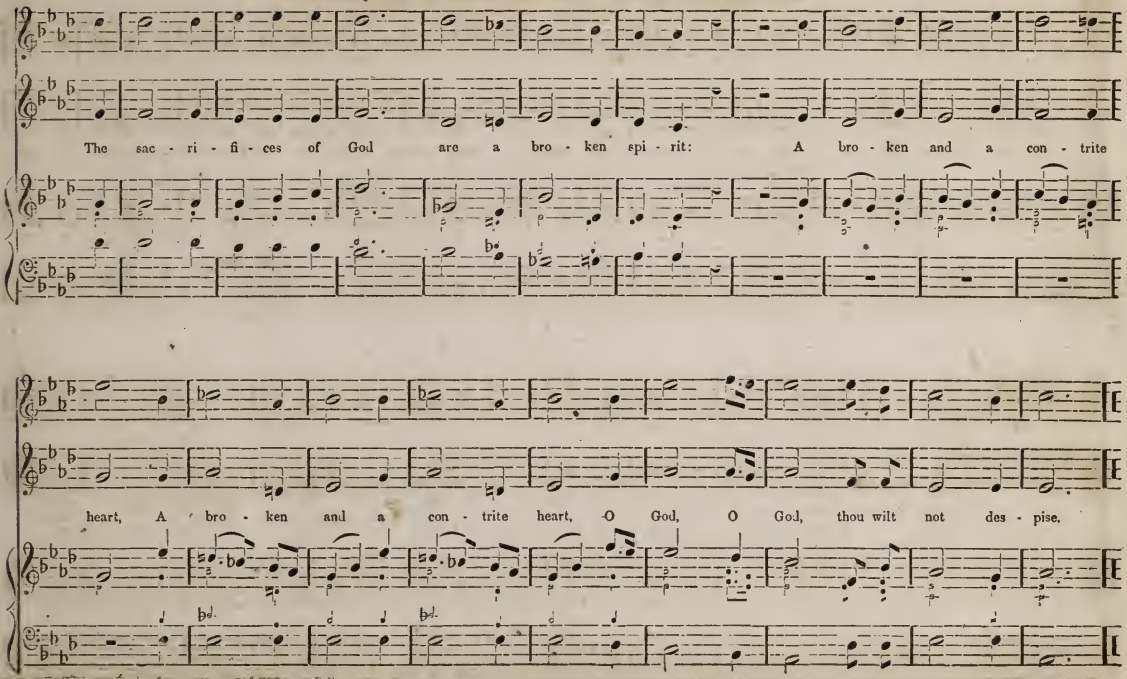
H. W. G.



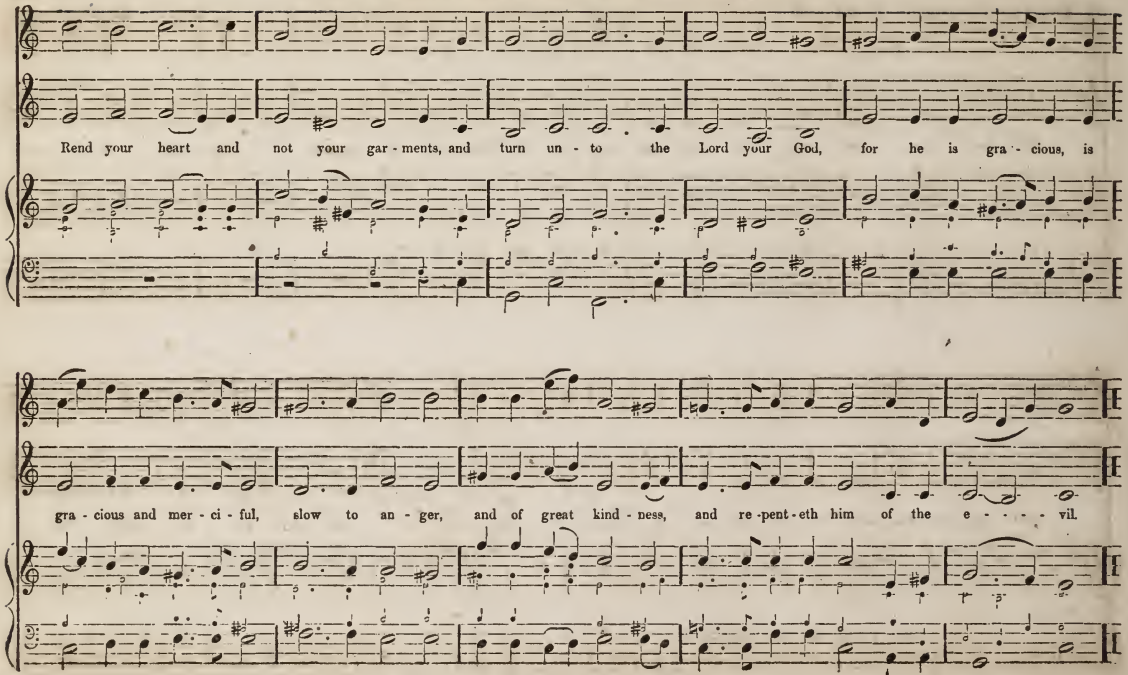

The Lord is in his ho - ly tem - ple,— Let all the earth keep si - lence, keep
keep si - lence,
si - lence, keep si - lence be - fore him, keep si - lence be - fore him.

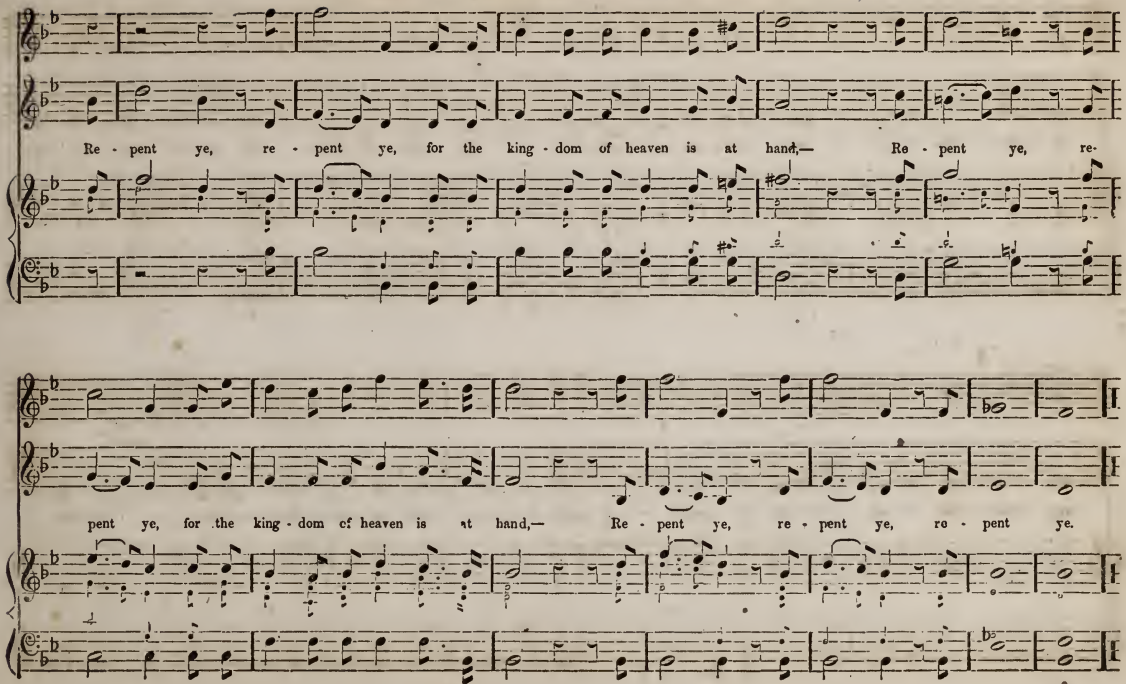
SENTENCE. No. 2. "Let the words of my mouth."

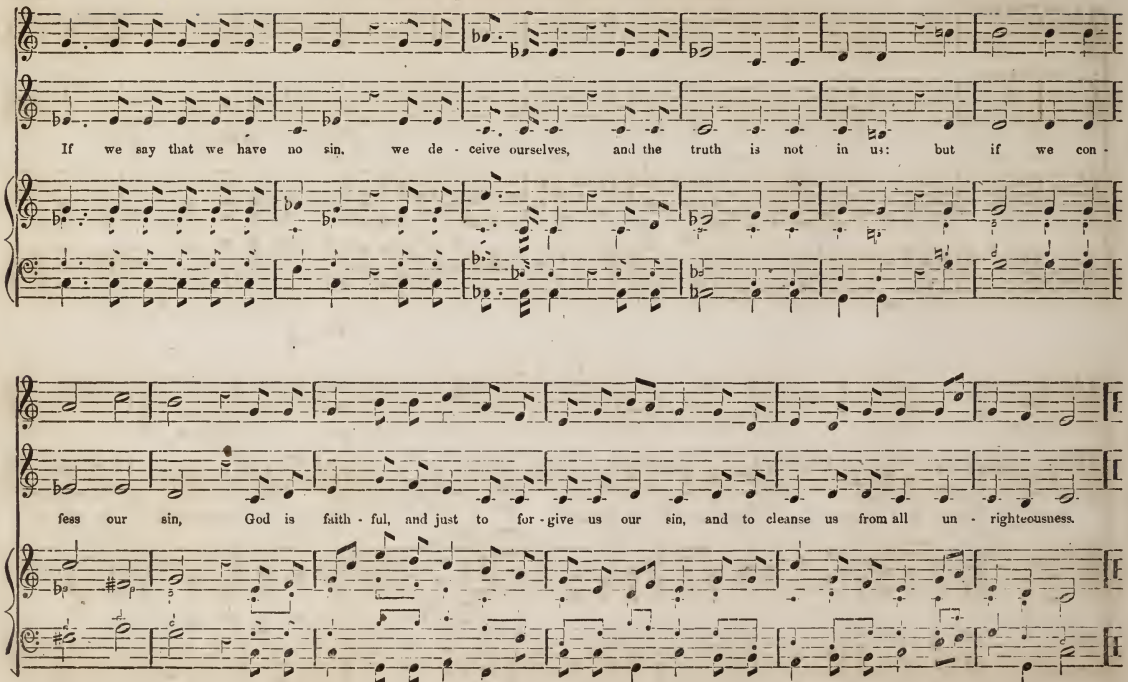


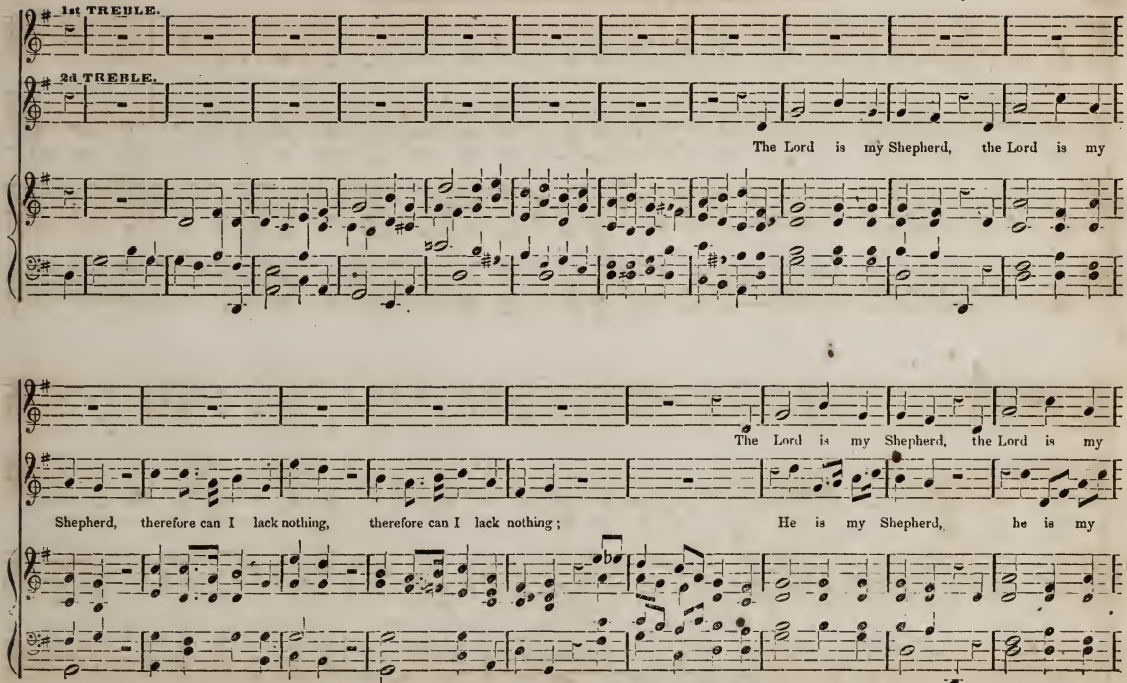

The sac - ri - fi - ces of God are a bro - ken spi - rit: A bro - ken and a con - trite
heart, A bro - ken and a con - trite heart, O God, O God, thou wilt not des - pise.

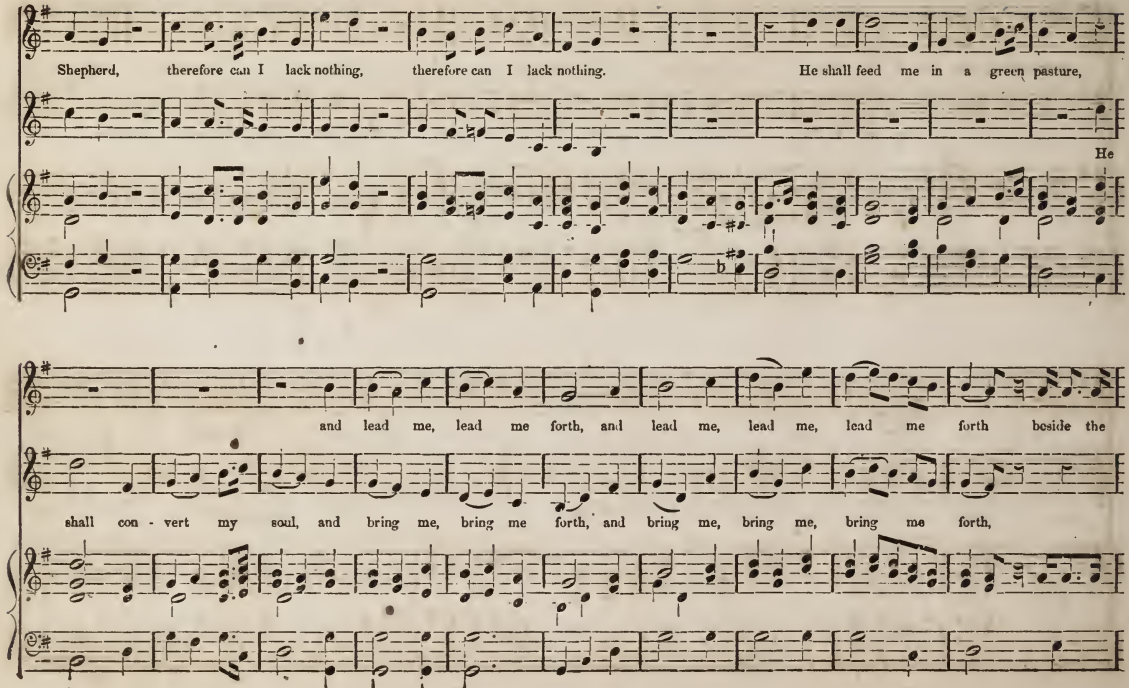
SENTENCE. No. 4. "Rend your heart."

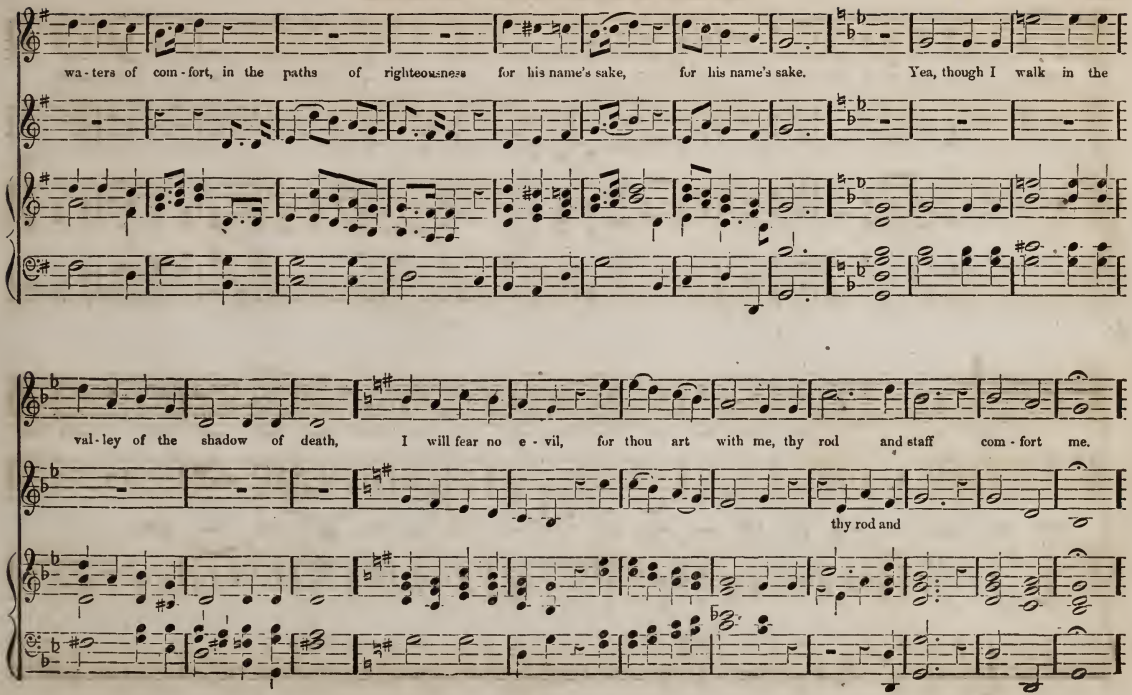


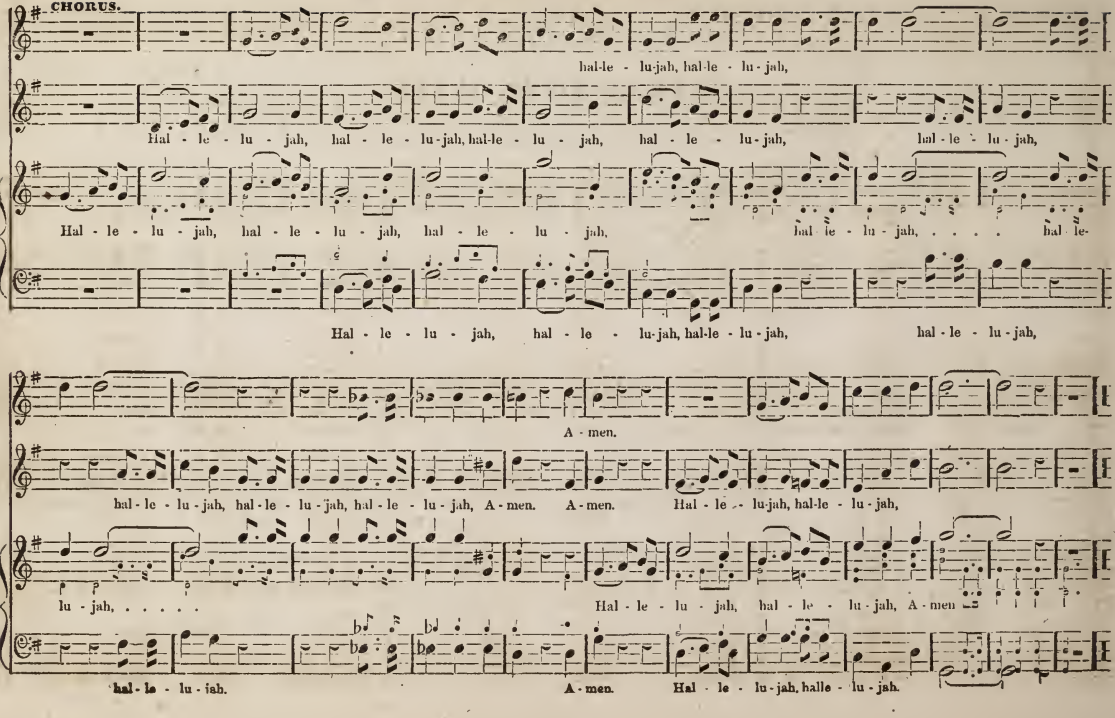

Re - pent ye, re - pent ye, for the king - dom of heaven is at hand,— Re - pent ye, re-
pent ye, for the king - dom of heaven is at hand,— Re - pent ye, re - pent ye, re - pent ye.


If we say that we have no sin, we de - ceive ourselves, and the truth is not in us: but if we con -
fess our sin, God is faith - ful, and just to for - give us our sin, and to cleanse us from all un - righteousness.


1st TREBLE.
2d TREBLE.
The Lord is my Shepherd, the Lord is my
The Lord is my Shepherd, the Lord is my
Shepherd, therefore can I lack nothing, therefore can I lack nothing;
He is my Shepherd, he is my


Shepherd, therefore can I lack nothing, therefore can I lack nothing. He shall feed me in a green pasture,
He
and lead me, lead me forth, and lead me, lead me, lead me forth beside the
shall con - vert my soul, and bring me, bring me forth, and bring me, bring me, bring me forth,


wa-ters of com-fort, in the paths of righteousness for his name's sake, for his name's sake. Yea, though I walk in the
val-ley of the shadow of death, I will fear no e-vil, for thou art with me, thy rod and staff com-fort me.
thy rod and


CHORUS.
hal-le - lu-jah, hal-le - lu-jah,
Hal - le - lu - jah, hal - le - lu-jah, hal-le - lu - jah, hal - le - lu-jah, hal-le - lu - jah,
Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal le - lu - jah, ... hal le-
Hal - le - lu - jah, hal - le - lu-jah, hal-le - lu - jah, hal - le - lu - jah,
A - men.
hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, A - men. A - men. Hal - le - lu-jah, hal-le - lu - jah,
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APPENDIX

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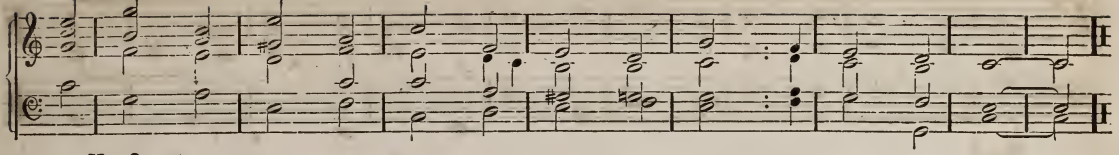

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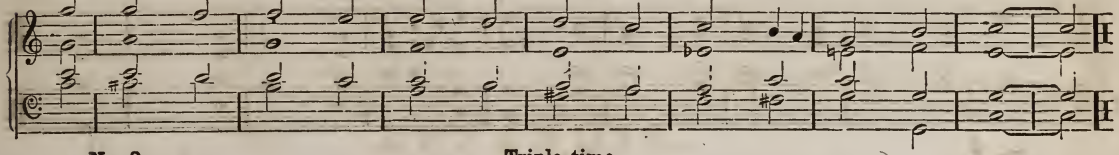

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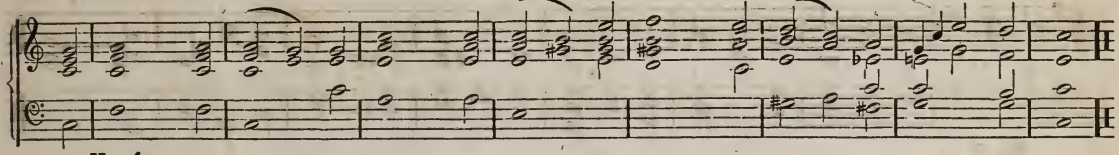

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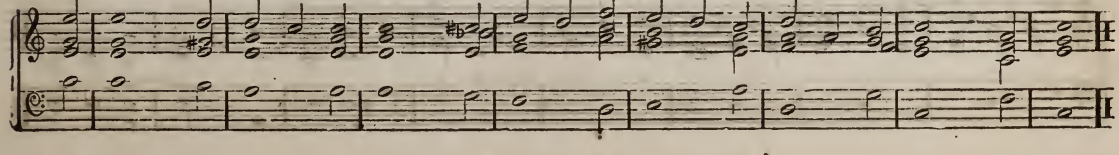

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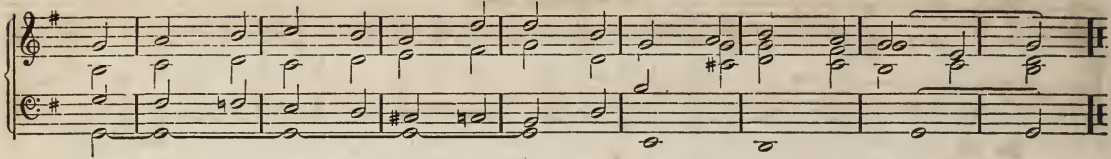

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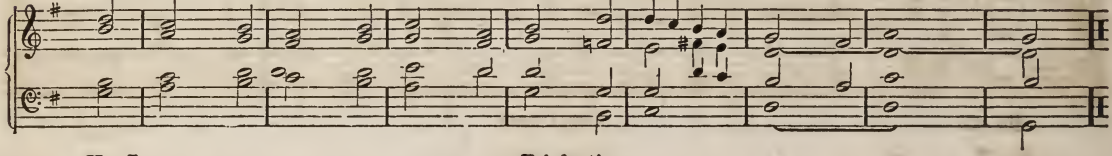

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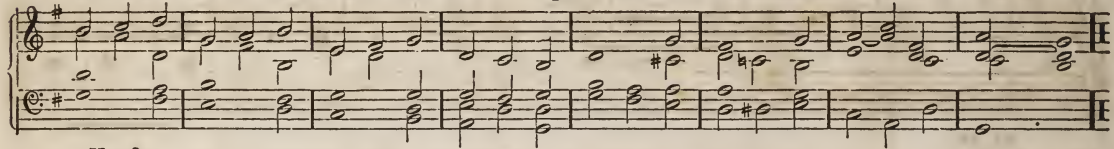

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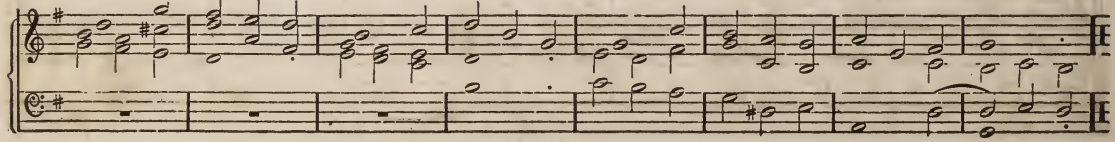

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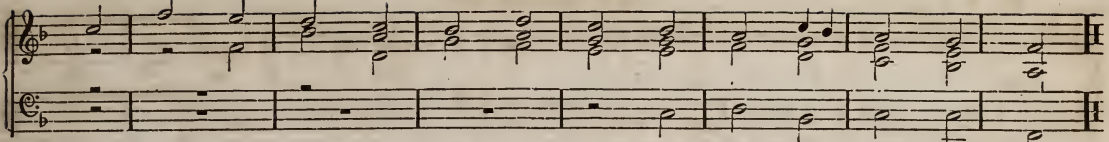

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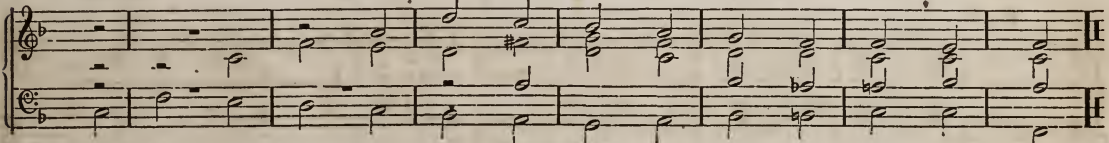

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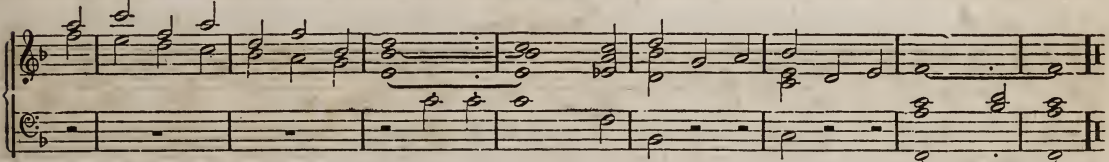

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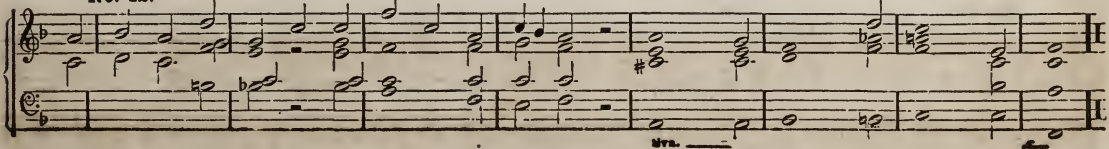

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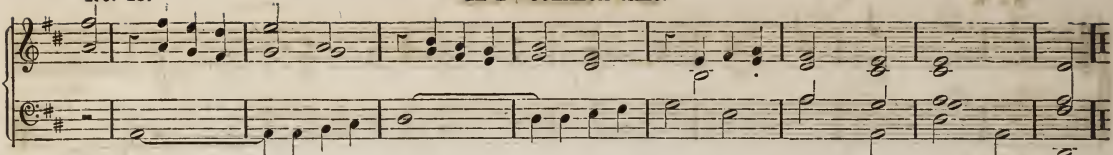

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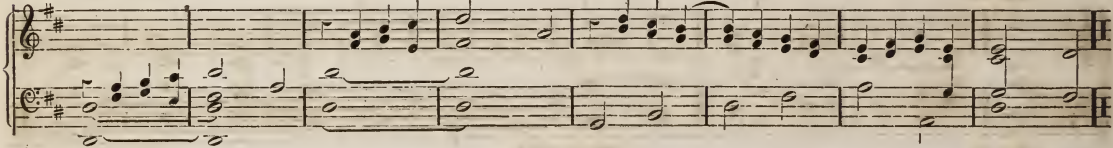

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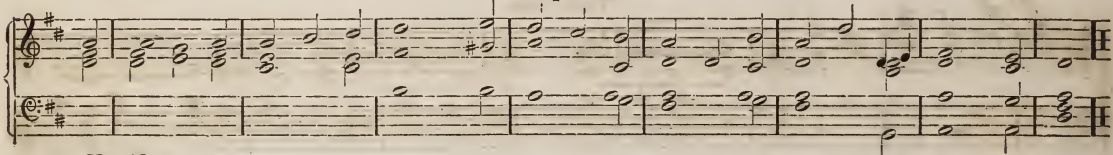

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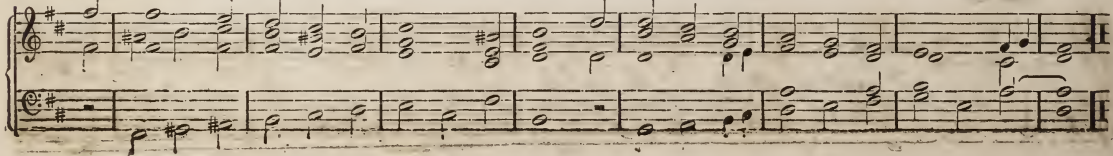

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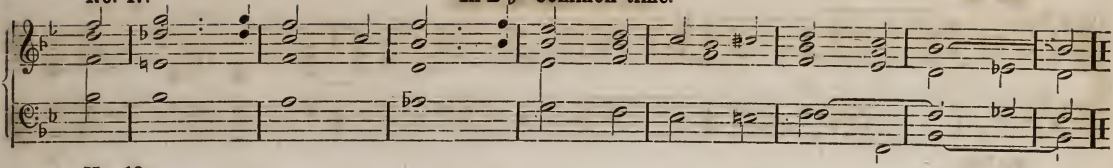

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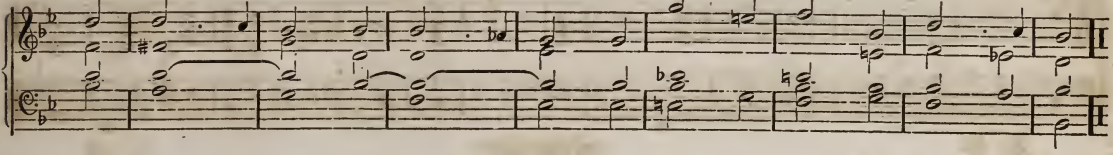

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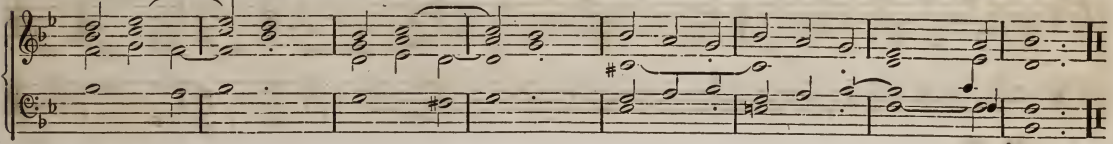

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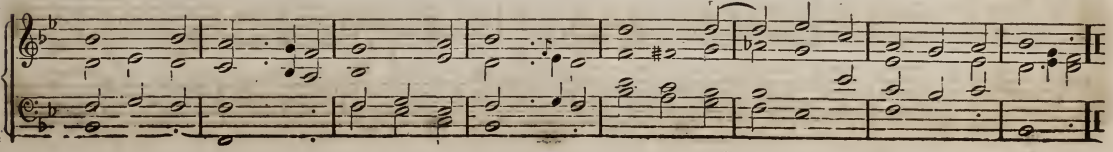

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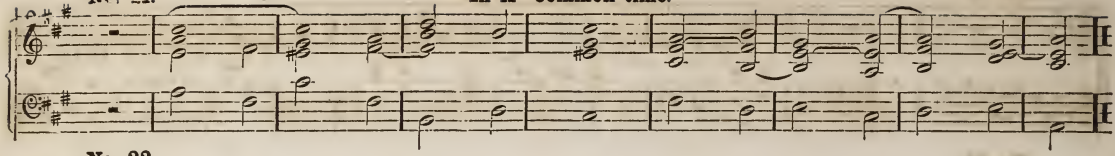

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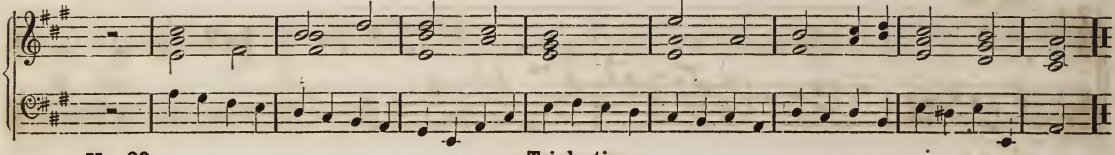

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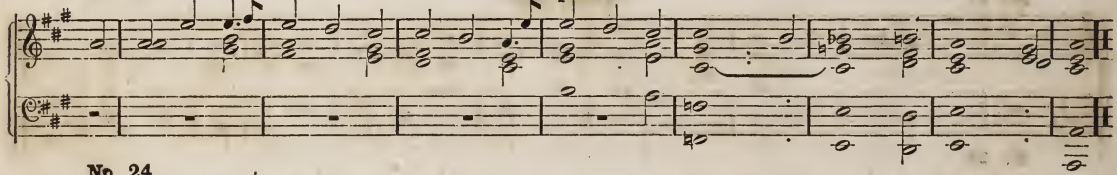

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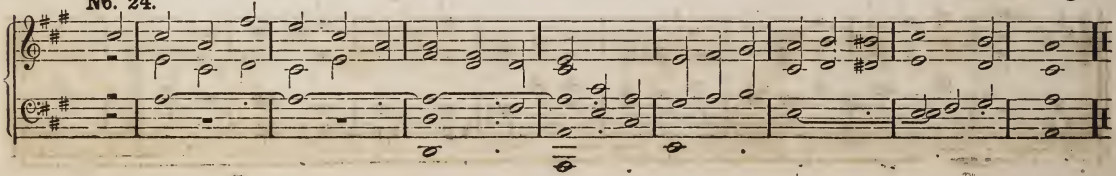

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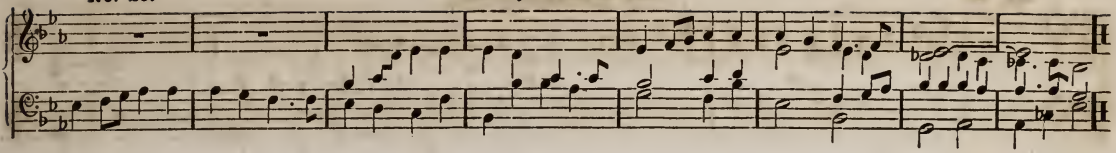

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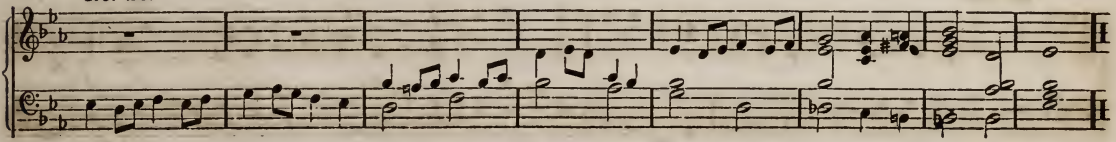

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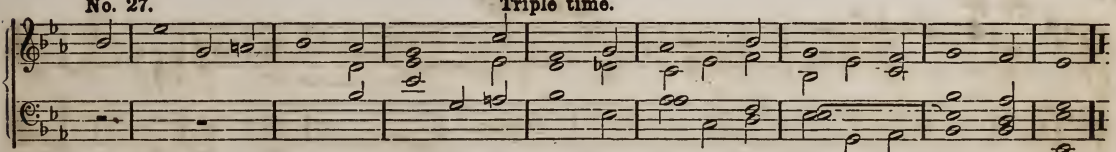
Triple time.



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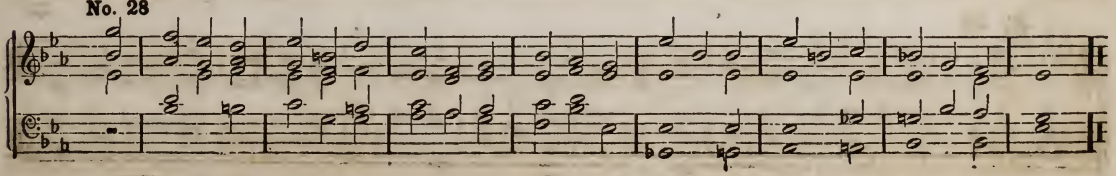

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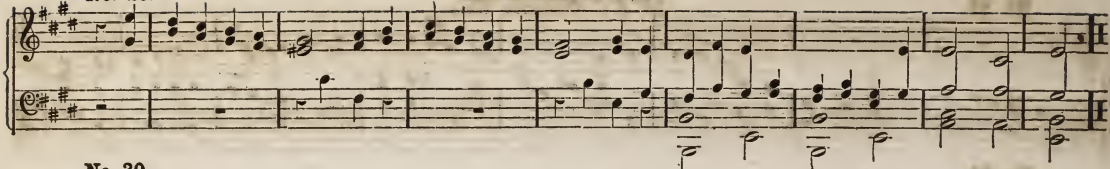

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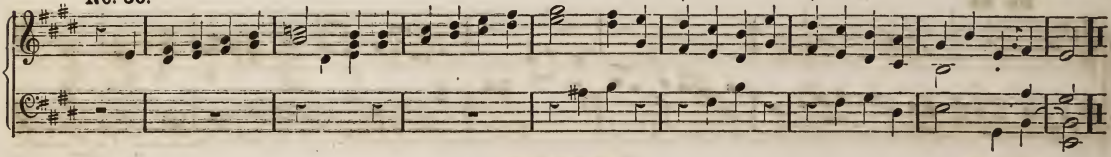

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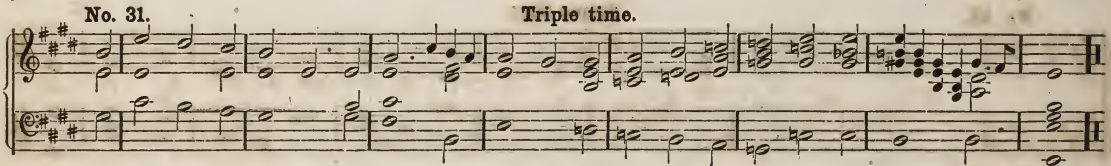

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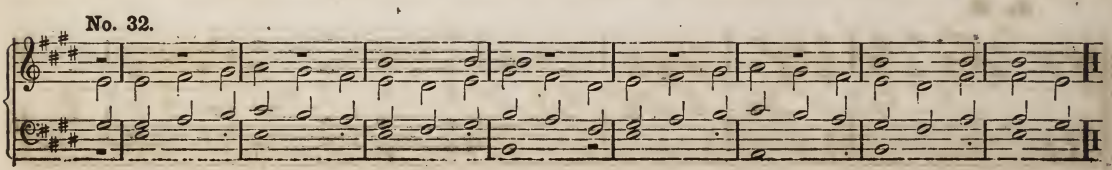

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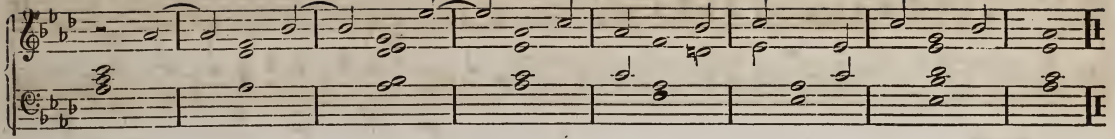

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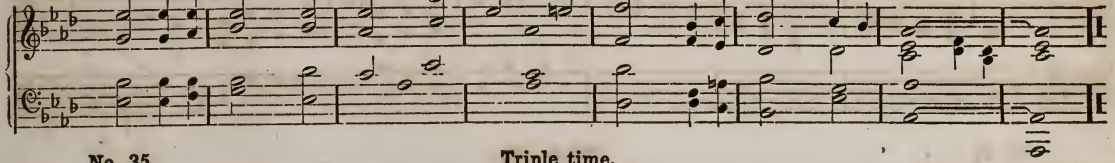

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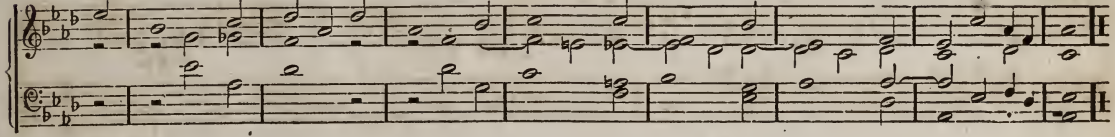

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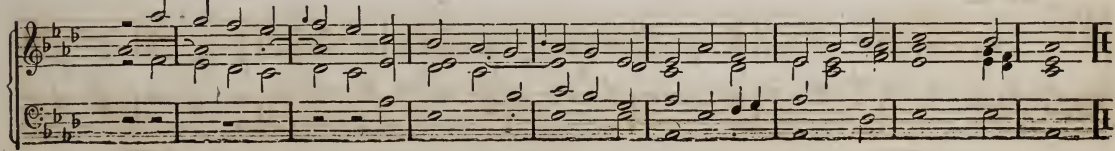

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